

'ROUND MIDNIGHT  
Outstanding Versions of the Great Jazz Classic

RIVERSIDE



Thelonious Monk  
Gerry Mulligan  
Milt Jackson  
Wes Montgomery  
Johnny Griffin  
George Russell

# 'Round Midnight

Outstanding Versions of

## THELONIOUS MONK'S Great Jazz Classic

### SIDE 1 —

1. by **MILT JACKSON**, vibraphar, and Orchestra. Arranged and conducted by Tadd Dameron. (Time: 6:46)
2. by the **WES MONTGOMERY** Trio. (Montgomery, guitar; Mel Rhyne, organ; Paul Parker, drums. (Time: 4:19)
3. by the **BARRY HARRIS** Trio. Harris, piano; Bob Cranshaw, bass; Clifford Jarvis, drums. (Time: 5:22)
4. by the **SAM JONES** Quintet. Jones, cello; Les Spann, flute; Joe Lawtun, piano; Israel Crosby, bass; Verné Fournier, drums. (Time: 5:31)

### SIDE 2 —

1. by **THELONIOUS MONK**, piano; and **GERRY MULLIGAN**, baritone sax; with Wilbur Ware, bass; Shadow Wilson, drums. (Time: 8:16)
2. by the **JOHNNY GRIFFIN** Quartet. Griffin, tenor sax; Junior Mance, piano; Larry Gates, bass; Ben Riley, drums. (Time: 5:22)
3. by the **GEORGE RUSSELL** Sextet. Don Ellis, trumpet; Dave Baker, trombone; Eric Dolphy, alto sax; Russell, piano; Stephen Swallow, bass; Joe Hunt, drums. Arranged by George Russell. (Time: 6:29)

(Advanced Music — ASCAP)

It really doesn't take much courage to state without hesitation that *'Round Midnight* is by all odds the most hauntingly beautiful, one of the most intriguing, and in all probability the most enduring of all modern-jazz compositions. I make the statement because I believe it to be true; if

anyone happens to disagree, there is a whole army of musicians (including, but certainly not limited to, those heard on this album) and listeners to back me up.

Thelonious Monk has, during the course of his still-flourishing career, exerted a tremendous influence on the course of jazz. He has done so in several ways: as one of the founding fathers of modern jazz, as a fascinating and unique pianist; as a shaper of the styles of a great many musicians; and as a remarkable jazz composer. But most of Monk's tunes, by virtue of their intricacy and inherent difficulty, remain admired by many and performed by very few. *'Round Midnight*, on the other hand, is undoubtedly one of the most frequently performed compositions of all time. According to its publisher, it has been recorded some 135 times, but even that impressive figure doesn't really seem large enough to account for the many different versions I know I've heard.

It's not that there is anything "easy" about *'Round Midnight*. Its structure and its chord changes are as tough as you'd expect a Monk tune to be, and surely a great many more people have played it than have played it precisely as written. But it is obviously one of those rare melodies that is completely and lastingly irresistible. It has challenged and magnetized virtually every musician who has encountered it; without a doubt, it has deeply stirred the emotions of everyone who has ever listened to it in the two decades since it was first recorded.

That first recording, by a Cootie Williams big band in August of 1944, was the beginning of one of the two moderate mysteries that have always surrounded the tune. Williams is listed as co-composer; explanations of this range from the claim that Thelonious built the tune by embellishing a phrase played by Cootie to the belief that Williams was merely following a time-honored band leaders' practice by taking a piece of a new number in exchange for recording

it. Thelonious is not the sort of man to bother about explaining such things; I'd say that his assumption is the same as most people's — that you can't listen to this composition without immediately knowing that it is thoroughly and intrinsically Monk's work. The other mystery concerns its sometimes being called *'Round About Midnight*. Again, I've never heard a direct comment on the subject from Thelonious, but his several Riverside recordings of it have all, per his instructions, borne the title as given here.

An LP such as this one was undoubtedly inevitable, considering how much pleasure the tune has given in its many individual recordings by almost any first-rank jazz artist you can think of. These seven versions, selected from the Riverside catalogue, are strikingly different from each other — a fact that serves to underline the tune's intriguing nature and the vast amount of imaginative potential it can help to unleash.

Milt Jackson, the major vibrapharist, recorded *'Round Midnight* with a full big-band background scored by Tadd Dameron, a most moving treatment that may well turn out to be a jazz classic in its own right. Wes Montgomery's contribution is actually just a whisper faster than ballad tempo, but it seems to breathe with the life and spirit that characterize this remarkable guitarist. Barry Harris offers a reflective version that manages to combine individuality with an unabashed expression of Harry's deep respect for his fellow-pianist. Sam Jones, best known as one of today's finest bass players, is heard on solo, with uniquely rich-sounding results.

Thelonious himself has recorded *'Round Midnight* in a variety of styles. This version, from his debut album, is the one he made in collaboration with Gerry Mulligan, who insisted at the time that he had to take advantage of the opportunity to record this particular tune with his composer. Johnny Griffin's moody and deep-toned approach includes at least a few reminders of the fact that Griff was one of a number of leading tenormen to work in Monk's quartet during the past several years. Finally, there is George Russell's arrangement, surely the most unusual of the seven, emphasizing this avant-garde leader's personal views on the provocative tune and featuring a notable Eric Dolphy solo.

All these are among the ways of contemplating *'Round Midnight* and of deriving seemingly endless inspiration and pleasure from this remarkable composition.

—ORRIN KEENEWS

FROM ALBUMS PRODUCED BY ORRIN KEENEWS. RECORDING ENGINEERS: JACK HIGGINS (Sides 1, 4, 6, 7, 8, 9, 10) and RAY FOWLER. REMASTERED, 1963, ALBUM DESIGN: KEN DEARDOFF. BACK-LINER PHOTOGRAPHS BY STEVE SCHAPIRO.

THIS RECORDING IS AVAILABLE IN BOTH STEREO (RIVERSIDE RM 3522) AND MONO (RIVERSIDE RM 3522) FORM.



Monk



Montgomery



Griffin

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SS-3

SIDE 1

33 1/3 RPM

**THE MOONLIGHTERS**  
**"MIDNIGHT IN MEMPHIS"**

**Time 3:26**

from The AMHERST Album "THE MOONLIGHTERS" AMH 1009

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SS-3

SIDE 2

33 1/3 RPM

**JACKIE DESHANNON**  
**"TO LOVE SOMEBODY"**

**Time 2:52**

from The AMHERST Album "YOU'RE THE ONLY DANCER" AMX 1010

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# the CASINOS

OF  
"NOW YOU CAN TELL  
HIM GOODBYE" FAME

Everybody's Talkin'



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# the CASINOS

— Side One —

**Can't Help Believin'  
Fire And Rain  
Right There Beside You  
The Gallup  
She's Out Of Sight**

— Side Two —

**High Heel Sneakers  
To Be Loved  
Anyone But Me  
Just Want To Stay Here  
Everybody's Talkin'**



## Everybody's Talkin'

Distributed through Catalog Management Corporation  
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Distributing Associates, Hendersonville, TN

ALBUM DESIGN BY **Linda Rozelle**



KOALA AW 14151

PR 1979 KOALA RECORD CO.

DAVID BAUMGARTEN



'CANNERY ROW, MONTEREY, AS IT LOOKED IN ITS HEYDAY IN THE EARLY '30s.'

One of ten historical murals by Bruce Ariss in the Forest Hill Store, Pacific Grove, California.

SONGS AND STORIES  
OF  
STEINBECK'S

CANNERY ROW



# SONGS AND STORIES OF STEINBECK'S CANNERY ROW

## SIDE ONE

CANNERY ROW  
THE CHINAMAN  
LEE CHONG  
DORA FLOOD  
DOC RICKETTS



JOHN STEINBECK

## SIDE TWO

WHALENS  
DOWN ON CANNERY ROW  
MR. & MRS. MALLOY  
TORTILLA FLAT  
DOC'S BEER MILKSHAKE  
NIGHT



ED "DOC" RICKETTS

LORDTREE MUSIC © 1974 (BMI)  
L1101

The Cannery Row Historical Society

**DAVID BAUMGARTEN:** SONGS AND STORIES OF STEINBECK'S CANNERY ROW was recorded at the Howden Cannery in Monterey, California. Adaptation and additional narration by MARIANNE DOZIER. Songs composed or adapted by DAVID BAUMGARTEN and performed by him and BLUE with MARK MCCORMACK, banjo, CHUCK BRAMFITT, bass, PETER EVANS, Spanish guitar, HOWARD AMACKER, melodica, and the LADIES OF THE NIGHT CHORAL SOCIETY. Stories told by DAVID BAUMGARTEN and HOWARD DALE. The Chinaman, Lee Chong Grocery, Dora Flood, A Cannery Row Day, Mr. and Mrs. Malloy, and Doc's Beer Milkshake from *Cannery Row*, by John Steinbeck, © 1945; Viking Press. Lee Chong's Dream and Farewell, Dora Flood's Death, Canneries During The War, from *Sweet Thursday*, by John Steinbeck, © 1954; Viking Press. The Pisano, Alfredo, Night in Monterey from *Tortilla Flat*, John Steinbeck, © 1955; Viking Press. Lee Chong, Flora Wood and Ed Ricketts excerpts from *The Log of the Sea of Cortez*, John Steinbeck, © 1951; Viking Press. The songs CANNERY ROW, MY FRIEND, DOWN ON CANNERY ROW and TORTILLA FLAT, © 1974, LORDTREE MUSIC CO. (BMI). Ed Ricketts memoir ending Side One written by DAVID BAUMGARTEN. Produced and directed by HOWARD AMACKER with DAVID F. NORMAN, recording engineer and REED STANLEY, production engineer. Album cover art front and back by BRUCE ARISS. Steinbeck photo courtesy MONTEREY PENINSULA HERALD; Ed Ricketts photo courtesy ED RICKETTS, JR.; David Baumgarten photo and album design by BLUE SANDROCK.

IN THE EARLY 1930's a burly young man in a sheepskin coat and corduroy trousers propped bare headed along the foggy Monterey water front. His name was John Steinbeck. His intense blue eyes and keen ears recorded the sights and sounds of the kaleidoscopic turmoil of activity around the sardine canning industry. It was the depths of the Depression and the ten million dollar yearly take from the silvery torrent of fish attracted seasonal workers by the thousands from the coast countries and the inland valleys.

Sardine canning was a noisy, violent, odorous business. When the fish were caught in the giant nets and pumped into the holding tanks, everyone worked around the clock to can them in the flat oval one-pound cans, or to reduce them to fertilizer in great rotating burner retorts. The noise, the steam and the stench were overpowering.

Steinbeck watched and talked to the workers and their hangars-on – the bums, the whores, the storekeepers, and a group of fellow writers, artists and musicians who met daily in the Pacific Biological Laboratory.

In particular, John talked to Ed Ricketts, the bearded biologist who owned the Lab, a small two story structure sandwiched in between the huge barn-like hulks of the canneries. "Doc", as he was known by hundreds of admirers, was a brilliant, humble man, an unusual combination of intellect and mystic; a gentle humorous understanding seeker after truth. He was the St. Francis of the Row and of the tide pools where he collected specimens of marine life for his biological supply business. He became the outstanding influence in John Steinbeck's life.

"Doc's" theories and ideas were far ahead of his time. He was a conservationist when the canneries were sweeping the seas of their bounty. He seriously investigated human bioethics and psychic perceptions when other scientists considered these things parlor games.

Nearly every one of John's books contained a figure that would be recognized as Doc, all in the time mirrored Doc's philosophy. Steinbeck wrote two books more or less directly about Doc, *Cannery Row* and *Sweet Thursday*. They were lively, bawdy, tender books which caught the spirit of the place and time. They have become classics translated into a dozen languages, known and adored and quoted around the world.

Then Steinbeck went away from Monterey to New York and the world. The sardines too, went away, like the buffalo and the passenger pigeon before them, wiped out by the greed of human predators. And Doc too, was taken away – on a stretcher, mortally injured when his car was smashed by the Del Monte Express at a Cannery Row grade crossing.

The grey canneries stood empty and idle and they echoed hollowly when the waves stormed against their pilings. Some of them collapsed and some of them were torn down and some of them were burned, more or less accidentally. The real world of Cannery Row disappeared in the fog of its idleness. Only the imaginary world of Doc and Dora and Suzy and Mack and the Boys remained. The fiction of the Row and facts of the Row became inextricably interwoven.

If it hadn't been for Steinbeck's books, the whole Monterey waterfront would no doubt have been bulldozed flat by now. But the literary pilgrims came from everywhere, searching among the ruins. The few remaining canneries were shored up and rebuilt into fashionable restaurants, art galleries, theaters and gift shops. Today's Cannery Row, like Sherlock Holmes' Baker Street, has become a literary shrine. It's more imaginary than real, but some of the facades and facsimiles remain.

Some of the excitement and vitality remain, too, and folksinger David Baumgarten, the Poet of Cannery Row, has captured it in these nostalgic ballads for Lordtree Records.

David came to Monterey in the 50's – like so many others, an unwilling guest of Uncle Sam's armed forces at nearby Fort Ord. Steinbeck and the sardines and Doc Ricketts had left as he came on the scene, but in recent years he had become a familiar figure on the Row, signing his songs of times now gone forever, accompanying himself on the guitar, entertaining rapt audiences at The Warehouse, Kalisa's, The Outrigger, York's, and other night spots of the area.

David founded the non-profit Cannery Row Historical Society. He has been a prime mover in the attempts to preserve the original atmosphere of the old buildings of the Row, and to keep out crass commercialism. The first block of the Row is still more or less intact. Doc's Lab and Wing Chong's are still there. La Ida's is now Kalisa's Restaurant; but Flora Woods has been torn down and replaced by a concrete auction warehouse. Howden's, its last remaining cannery to close its doors, has been purchased by Stanford University to extend the grounds of its Hopkins Marine Laboratory on China Point. David has been working to persuade Stanford to leave the facade of Howden's, its overhead catwalkway and a few feet of its L-shaped building as a museum to memorialize the great days of a fishing industry that once made Monterey "The Sardine Capitol of the World".

The Gregorian chants heard on the album were taken from the original 78 rpm recordings belonging to Doc, and the train whistle sounding at the close of the album occurred by happy accident at the last recording session in the Howden Cannery July 18, 1973, was created by a passing freight train following the path of the old Del Monte Express.

BRUCE ARISS



DAVID BAUMGARTEN

KISS YOUR TEARS AWAY



LISA LISA  
AND CULT JAM

# LISA LISA AND CULT JAM

## KISS YOUR TEARS AWAY

Written, produced and arranged by FULL FORCE for  
FULL FORCE PRODUCTIONS.

Engineered by Tony Maserati.

Mixed by FULL FORCE and Tony Maserati.

Executive Producers: Steve Salem, Don Orloff, and  
Jürgen Korduletsch.

Management—FULL FORCE and E.Z. STEVE SALEM  
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Special version from the Columbia LP: "Straight To The Sky" 1474



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Come  
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Mountains,  
Dear Friend

Susan Polis Schutz  
& Summit

A folk/rock recording featuring the lyrics  
of best-selling poet Susan Polis Schutz

9/06,14  
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\$ 3.00

SUGGESTED CUTS:

1. PEACE FLOWS
2. LET US DANCE
3. CITY WOMAN

# Susan Polis Schutz & Sammit

Producer: Kieran Politz, Greg Ainsworth, Bill Sarni  
 Album Coordinator: Stephen Schutz, Roger Ben  
 Recorded and mixed at Northern Studios, Boulder, Colorado  
 Mastered by Rick Collins at Kendun Records, Los Angeles, California  
 Album cover art: Stephen Schutz

## Side One

### Peace Flows

Peace flows from the sky  
 through the air to me  
 The fluffy pearl clouds move  
 from one pine tree to another  
 high above the rocky mountains  
 Birds singing brings me  
 out of my trance to remind me  
 of life and who I am,  
 I am a very tiny,  
 tiny part of the world,  
 I am a very tiny,  
 tiny part of the world;  
 a part that is lucky enough  
 to be able to touch  
 the beauty of nature.

Oh...

(Repeat...)

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 Vocal: Susan Polis Schutz, Harmony: Jeanne Shroyer,  
 Shroyer, Druce H. G. Electric Blue, Bill Muth,  
 Piano; James Keller

### I Sit Here Bored

I sit here bored  
 I don't feel like  
 talking to the people here  
 I don't feel like  
 looking at this place anymore  
 I sit here lonely  
 I sit here lonely, lonely  
 bored end sad

I sit here alone  
 I don't care  
 for parties or dancing  
 I don't care  
 for people or places today  
 I sit here lonely  
 I sit here lonely, lonely  
 bored end sad

I sit here lonely  
 I sit here lonely  
 Nothing makes me happy but you  
 Nothing makes me happy but you

I sit here tired  
 I don't feel like  
 being on the road at all  
 I sit here tired  
 singing or writing today  
 I sit here tiring  
 I sit here tiring

Nothing makes me happy but you  
 Nothing makes me happy but you

(Repeat...)

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 Piano; James Keller

### City Woman

I go out all the time,  
 I am a city woman,  
 I romance with executives,  
 willars and lawyers and actors.  
 I've been with many men and  
 I'm now a city woman.  
 City woman, city woman, city woman.  
 I am having a great time,  
 only where am I going?

I move fast all the time,  
 I am a city woman.  
 I wear the latest fashions,  
 my clothes are full of scars and tatters.  
 I buy, I sell, I, my first love  
 and I'll now a city woman.  
 City woman, city woman, city woman  
 to the dreams of the country.  
 Oh, it's woman, oh city woman  
 who live in the city.  
 Oh, city woman.

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 Piano; James Keller, Paul Allen Bell

You Are Mine  
 you are mine end  
 I am yours  
 in love

I am I and  
 you are you  
 independently  
 we share our  
 lives together

(Repeat...)

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 Piano; James Keller, Paul Allen Bell

### Come Into the Mountains, Dear Friend

Get close to nature,  
 and your every day games  
 will be insignificant.  
 Notice the clouds  
 spontaneously forming

all kinds of patterns.  
 And try to do with  
 with your life.

Come into the mountains  
 dear friend;  
 I love you with you,  
 take one with you.  
 Come into the mountains  
 dear friend;  
 your self, your self

You owe it to yourself  
 to be true to nature.  
 You owe it to yourself  
 to be true to the mountains.  
 And try to do that  
 with your life.

Come into the mountains  
 dear friend;  
 I love you with you,  
 take one with you.  
 Come into the mountains  
 dear friend;  
 your self, your self

(Repeat...)

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 Piano; James Keller, Paul Allen Bell

## Side Two

### Though We Drifted

Though we drifted apart in distance,  
 I'll always think of you as being here  
 Though we have many different interests,  
 our experiences are still the same.

I haven't seen you in a while,  
 yet I often imagine your expressions.  
 I haven't spoken to you recently,  
 but many times I hear your thoughts.

And though we have many new friends,  
 it is our old and continuous friendship  
 that means the most to me.

(Repeat...)

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 Piano; James Keller, Paul Allen Bell

### Let Us Dance

Let us dance in the sun  
 wearing wild flowers in our hair.  
 And let us huddle together  
 as darkness takes over.

We are at home amidst  
 the birds and the trees  
 for we are children  
 of nature.

(Repeat...)

Let us run in the fields  
 our song will echo our strong love.  
 We're singing low  
 chenting our love song  
 with our hearts today.

Our love is tender because  
 now we are so happy.  
 It's a beautiful,  
 such a beautiful love

(Repeat...)

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 Piano; James Keller, Paul Allen Bell

### Asleep In My Arms

Asleep in my arms  
 startled by a noise  
 he raised his little head  
 and looked at me  
 he grinned with love  
 as his eyelids closed  
 and he laid back to sleep  
 I grinned with love  
 as my eyelids closed  
 with  
 tears

(Repeat...)

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 Piano; James Keller, Paul Allen Bell

### Air So Fresh

Air so fresh end clear  
 the silence echoes  
 the chirping of the crickets.  
 We're holding hands  
 watching not to step  
 on the little today.  
 Our hearts are open because  
 right now everything  
 appears so peaceful.  
 It's a beautiful day  
 and it's happy,  
 temporarily, temporarily  
 overwhelmed it.

Sun so warm and pure  
 the blue sky echoes  
 the singing of the robins.  
 We're waking slowly,

pressing our footprints  
 in the sand today.  
 Our love is so strong because  
 right now everything  
 is so in love.  
 It's a beautiful day  
 and it's happy,  
 temporarily, temporarily  
 overwhelmed it.

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 Piano; James Keller, Paul Allen Bell

### I Am So Proud

I am so proud of you  
 as you walk down the road  
 stopping to pat  
 the little children's heads.

I am in love with you  
 with your strength and your warmth  
 always thinking  
 of all the good in life.

I am so proud when you  
 look at me so softly  
 and the world can see,  
 the world can see,  
 the world can see your feelings.

I am so proud of you  
 when you hike in the woods  
 stopping to feed  
 all the silly animals.

I am in love with you  
 with your kindness and truth  
 always looking  
 for all the good in life.

I am so proud when you  
 look at me so softly  
 and the world can see,  
 the world can see,  
 the world can see your feelings.

(Repeat...)

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### All Selections ASCAP.

The lyrics in this album are adapted from  
 poems in the following books by Susan Polis  
 Schutz: *Come Into the Mountains*, *Dear Friend*, *Went Like a Song*, *I Went to the Peace*  
*Flows from the Sky*, *Someone Else to Love*,  
*And The Kind of Girl*, Used by  
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# THE BEST OF THE CADILLACS

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*Murray Hill*  
M61250



Their rare first album, *The Fabulous Cadillacs*, from 1957. The record was a compilation of their early singles and offered no new material.

Murray Hill®

# THE BEST OF THE CADILLACS

VOLUME ONE

## SIDE ONE

### 1. BETTY MY LOVE

Recorded May 16, 1956. Released May 1956 on Josie 798.

### 2. I WONDER WHY

Recorded Summer 1954. Released July 1954 on Josie 765.

### 3. WINDOW LADY

Recorded 1955. Released June 1955 on Josie 778.

### 4. SHOCK-A-DOO

Recorded January 25, 1956. Released November 1956 on Josie 807.

### 5. GLORIA

Recorded Summer 1954. Released July 1954 on Josie 765.

### 6. IF YOU WANT TO BE A WOMAN OF MINE

Recorded January 8, 1957. Previously unreleased.

## SIDE TWO

### 1. I WANT TO KNOW ABOUT LOVE

Recorded 1954. Released November 1954 on Josie 769.

### 2. CARELESSLY

Recorded March 22, 1956. Released 1959 on Jubilee LP-1089 "The Crazy Cadillacs".

### 3. PEEK-A-BOO

Recorded October 13, 1958. Released October 1958 on Josie 846. Stereo

### 4. ROMEO

Recorded June 22, 1959. Released July 1959 on Josie 866. Stereo

### 5. BUZZ BUZZ BUZZ

Recorded November 4, 1957. Released November 1957 on Josie 829.

### 6. MY GIRLFRIEND

Recorded 1957. Released May 1957 on Josie 820.

Wherever possible, these vintage recordings were reproduced from the original master tapes. In those instances where a master tape was lost or destroyed, the recordings were reproduced from the best available copies of the original records themselves, and some surface noise may be noticeable.

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They were named after an automobile, not a bird; they were known more for their "jump" songs than their ballads; and their stage show was so good that Alan Freed used them to close his marathon shows in New York. "They" were the Cadillacs, and alongside Frankie Lymon & The Teenagers, reigned supreme as the most popular of the hundreds of vocal groups emanating from Harlem in the early 1950's.

Beginning with good management (Esther Navarro), professional dance instruction and of course a talent for harmony, The Cadillacs began their recording career in the summer of 1954 with a ballad—*Gloria*—that soon became the standard group song by which others were judged. Four releases later, in the Fall of 1955, Alan Freed happened to hear them rehearsing an up-tempo number that played on the nickname of lead singer Earl Carroll—*Speedy Speedo*, as the song came to be known, got immediate airplay and eventually rose to #30 on the popular record charts, changing their musical direction from ballads to uptempo rock'n'roll and enabling them to become featured performers on Freed's live extravaganzas. There, bedecked in red and white jackets, red slacks and white shoes, the Cadillacs would present a professionally orchestrated and choreographed performance that would also become the prototype for group acts to follow.

As with many of the vocal groups of the era, however, a lack of internal harmony brought constant personnel changes and dampened their auspicious beginning. By 1958 they had become little more than clones of the Coasters, scoring what technically was their biggest hit (#28) with the comic *Peek-A-Boo*. Although various line-ups using the name continued to record into the 60's, the Cadillacs were, for all intents and purposes, defunct. Left behind, with the memory of an incredible stage act, are these classic recordings that until now have been unavailable for some 25 years. We hope you enjoy them!



Reissue compiled and produced by Bob Hyde for Murray Hill Records.

Photographs courtesy of Rick Tolmach

Special thanks to Fernando L. Gonzalez, publisher of the indispensable *Discofile*; engineer Rich LePage; "Little Walter"; and particularly Rick Tolmach ("Rico Tee") of Solid Smoke Records for their help with this re-issue.



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ADAM FAITH

mono



Adam

PARLOPHONE

LONG PLAYING 33 $\frac{1}{3}$  U.P.M. RECORD



# ADAM FAITH

PMC  
1128

## Side One

1. **WONDERFUL TIME** (Howard Cuyton)
2. **DIAMOND RING** (J. & R. Hls)
3. **SUMMERTIME** (Gardela Hyland)
4. **GREENFINGER** (Jack Lewis)
5. **PIPER OF LOVE** (Vanoph)
6. **A GIRL LIKE YOU** (Bacharach-Crowell)

(Recording first published 1960)

## Side Two

1. **TURN ME LOOSE** (Pannu-Shanum)
2. **SO MANY WAYS** (Soreamus)
3. **SINGIN' IN THE RAIN** (Fred Brown)
4. **FARE THEE WELL MY PRETTY MAID** (Vanoph)
5. **I'M A MAN** (Pannu-Shanum)
6. **HIT THE ROAD TO DREAMLAND** (Morcer-Arhu)

## Arranged and conducted by JOHN BARRY

The first ADAM started the whole human race. Whatever happened subsequently, at the time of the Mark I Adam's inception one feels sure that it did not receive the acclaim that surrounded the birth of a new entertainment star called Adam Faith! (This was with a Parlophone single, What Do You Want? which rocketed to the top of the hit parade.)

This LP—Faith's first—is going to create another wave of enthusiasm. It is one of the most impressive performances ever given by a young singer.

He has a high standard to maintain. What Do You Want? was quickly followed by Poor Me, Someone Else's Baby, Made You, Big Time, Johnny Comes Marching Home, How About That!—all Top Ten items.

Faith's impact was not confined to his hit discs. Quickly he became a national institution, helped by a sense of humour that refused to take himself or life seriously, a distinctive hair-style and an appealing personality.

He won a legion of fans that was not made up entirely of young people. Parents liked him, too, even if their admiration did not manifest itself with quite the noisy exuberance of a Faith concert audience.

Adam's over-night success was preceded by many setbacks. Born in Acton, London, during some of the blackest days of the war, he was christened Terence Hollins. His father is a coach driver and there is no tenuous connection with entertainment.

In the scuffle boom, he formed a group called the Worried Men, which led to his television debut in "Six Five Special". It was the producer of this show, Jack Good, who advised

him to change his name. Adam Faith was chosen by flicking through the first two volumes of the London telephone directory until Terry Nelhama found a couple of words that suited him. But various attempts at finding musical fans were frustrated and he returned to a job as an assistant film editor.

Asked to find a new singer for the "Drumbeat" television series, John Barry found him working at Elstree studios, and later took him to Parlophone where their first session together produced What Do You Want?

Success now brought many demands on his time. Stage tours kept him almost continually away from home. They were broken only to allow for appearances in the major television shows and to make an important film—"Never Let Go"—with Peter Sellers and Richard Burton.

Faith's life was so hectic that this first LP record had to be postponed seven months from the time it was first scheduled until its completion. Obviously it is anything but a rushed product.

Ideas were discussed, rehearsed and, in some cases, rejected until the day of the final session. No wonder that the resulting tracks maintain such a consistently high standard. Helping Adam is the brilliant team behind his hit singles—recording manager Norman Newell and musical director John Barry, who scored all the arrangements.

Barry's own recording career has advanced with the same speed as Faith's. It began with his famous Seven and now embraces a very wide compass. Here, varying from a sextet (for the rhythm-and-blues-styled Singa) to the Rains for the sweeping string-filled sound of

25-piece orchestras (on Wonderful Time and several others) inspire Adam to new heights.

The John Barry Seven's personnel was used throughout, augmented where Faith's arrangements called for it. A solo by lead guitarist Vic Flick on Diamond Ring is particularly notable.

No Adam Faith record would be complete without the pianistic strings Barry introduced on What Do You Want? and has used so successfully ever since. Now he produces an interesting variant, beat heard on Greenfinger, a cute song in which Adam is a poor boy who can only afford the sort of ring that turns his girl's finger green!

Someone else connected with Faith's success is the man who penned many of Adam's single hits—songwriter Johnny Worth. He is represented by Piper of Love and Fare Thee Well, My Pretty Maid—a contemporary treatment of the age-old story of an ending love affair.

Although Adam Faith found fame with British compositions, this record includes several American numbers, among them I'm a Man and Turn Me Loose, which have been transmutated hits for Fabian.

Wisely, for this debut LP, Faith has looked back and selected two vintage numbers. They prove his unbounded abilities. Listen how he tackles George Gershwin's "Ferry and Bow" classic, Summertime, and the exciting way he swings Hit The Road To Dreamland.

Faith fans will not be able to resist adding this LP to their collections. But it merits—and will receive—a place in every library that includes the good and entertaining.

MALCOLM JONES

PARLOPHONE LONG PLAYING 33 $\frac{1}{3}$  R.P.M. RECORD

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LA GALLINA SE PERDIO  
The Hen that Got Lost  
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The Three Mice  
ERASE UNA VIEJECITA  
There Was a Little Lady  
EL CABALLITO TROTÓN  
The Trotting Horse  
LEVANTÁ JOSE  
Get Up, Joseph!

Descriptive Notes are inside pocket

MI BURRO  
My Donkey  
YO TENIA DIEZ PERRITOS  
Ten Little Puppy Dogs  
NANA  
Lullaby  
A LA FLOR, ALA PITIFLOR  
To The Flower  
ERES MAS HERMOSA NINA  
Little Girl  
ESTA NOCHE HA LLOVIDO  
Tonight It Has Rained

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ENTRE LAS MATAS Y FLORES  
Among the Plants and Flowers

¿VE LE MAINDA USIED AL POLLITO  
What Will You Send the Little Chicken?

CON MI REAL MEDIO  
Why My Bone and a Half

EL "PLEGRO" Y LA PUGA  
The Bug and the Flea

EL SEÑOR DON GATO  
Lord Pussycat

Children's  
Songs  
from  
Spain  
sung by Karen James  
and Isabella Alonso



## CHILDREN'S SONGS from SPAIN

sung by KAREN JAMES  
and ISABELITA ALONSO



### NOTES ON SONGS

The songs for this record came from collections made in the Spanish provinces of Santander, Madrid and La Mancha. Three provinces out of Spain's 48 - only a sixteenth of the possible sources - without taking into account the rest of the Spanish-speaking world. Spanish children are indeed fortunate to have such a rich heritage of folksong. And Spanish children do learn to sing right from the time they are in their mothers' laps. When they are older, it is mainly the little girls who keep the songs alive. They sing while they skip with a rope, roll a hoop, or roll stones. They sing ring games, action songs, riddles, jingles and tongue-twisters, and sweet melodies with sweeter lyrics that give the young singer a taste for the fine poetry that is so often found in Spanish folklore.

The record is dedicated to the young folk of America who are learning the Spanish language. I hope you will have fun with them. First learn to sing the choruses of songs like "Levanta Jose," "A mi burro" "La gallina" "Caballo trotón" until you have enough confidence to try verses. Remember that the Spanish language never minds changing the spoken stress in order to fit a word into the music, or telescoping two or three vowels to sing them on one note. Thus you have to sing *Le mandAreuna camisa* instead of *"Le mandaré una camisa"*.

My Spanish being Castilian is probably different from the way you have been taught to pronounce it. Never mind. Just say your CE and CI as SE and SI as they do in South America. It won't make any difference to the songs.

Two teaspoons in a pop bottle provide percussion accompaniment for "Levanta Jose" or any marching song.

Lastly, I would like to mention how happy I am to be collaborating with my daughter Karen on this

record. When Sam Gesser of Folkways first suggested my collecting the songs for it, neither of us had any idea that Karen would help to make it. While thirty songs lay on my shelf for three years half forgotten, Karen, experimenting with a guitar for her own amusement proved her outstanding talent as a folksinger and guitarist. The idea of making the record together followed quite logically. This was what the songs had been awaiting all the time - the extra life and colour that the blending of two voices and two personalities would give them. We hope you have as much fun trying to sing them as we had preparing the record together.

### ISABELITA ALONSO - Biographical Note

Was born in Bilbao in Northern Spain, of Castilian parents. At school age was sent to London where she received all her formal education. At the same time her parents saw to it that she did not forget her native tongue, thus Isabelita grew up completely bilingual. She received her musical education at the Royal College of Music and the Guildhall School of music in London, and during the war made a special study of Spanish folklore under the noted Spanish musicologist, Eduardo Martinez Torner. She became a well-known radio performer from 1941 on, appearing in many popular war-time programmes such as Variety Bandbox, Workers Playtime, Tuesday Serenade and many others, besides being heard in recital in the Home Service and in the Third Programme. She specialized in modern Spanish and Latin-American repertoire. In 1948 she gave a recital at the Wigmore Hall.

Since 1952 she has made her home in Canada, where she has broadcast in Sunday Morning and Distinguished Artists recitals, several times in "Songs of My People" the popular folksong series. Besides she played a principle role in the CBC's production of "Patience" by Gilbert and Sullivan, and has appeared as soloist in "Rhapsody", "Open House" and other TV programmes.

# FOREIGN LANGUAGES: BEGINNING—ADVANCED

(Spanish, French, German, & Russian)

## SPANISH: BEGINNING

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Secular & relig. Christmas carols; native folk acc. Span. text & Eng. trans. 1-10" LP—\$4.15

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Cantos from Spain & Posadas from Mexico; other Christmas folk songs. Compiled & rec. by Elena Paz & Carlos Garca Travesi. Songs sung in Span. inc. *Fum, Fum, Fum*, & *Natividad*. 1-12" LP—\$5.79

### + 7746 CHILDREN'S SONGS OF SPAIN.

Sung in trad. & Latin Span. by Karen James & Isabella Alonso. Folk songs from 3 Span. provinces; inc. *Levante José & Mi Burro*. 1-12" LP—\$5.79

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### 8817 SONGS OF CHILE.

Sung by Martina & Maria Diaz. Songs & dances inc. *Mi Bandera Chilena*, *La Palomita*, & *El Peguen*. 1-12" LP—\$5.79

### + 9925 CATALINA LEVINTON.

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### + 9926 ORAL ANTHOLOGY: Spanish-American Poetry of 20th Century.

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Inc. *Alouette*, *Mon Papa*, *Il Pleut*, *Bergère*, *En Passant Par La Lorraine*, & *Joli Tambour*; more. 1-12" LP—\$5.79

### + 7722 Vol. 2 (Part 4).

Inc. *Marche Des Rois*, *Auprès De Ma Blonde*, *Les Anges Dans Nos Campagnes*, & *Le Carillonneur*; more. 1-12" LP—\$5.79

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From French Canada. Sung in trad. French by Helene Baillargeon & children; Christmas songs inc. *Entre Le Boeuf et L'âne Gris*, *Il Est Né*, & *Les Anges*. 1-10" LP—\$4.15

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# MELISI-HOPE DUO    SPIRIT TALK



Dear Melisi and Hope,  
Thank you for being  
so good.  
With love  
Melisi Hope

# MELISI-HOPE DUO

# SPIRIT TALK

## John Melisi- Tenor Saxophone Rob Hope- Piano

### SIDE ONE

Sometime Last Spring (*Rob Hope*) 7:28  
The Remnant (*John Melisi*) 7:09  
Spirit Talk (*John Melisi*) 5:42

### SIDE TWO

Rubin (*John Melisi*) 7:33  
Ulmus (*John Melisi*) 6:38  
The Saint (*Rob Hope*) 7:17



John Melisi is a serious tenor player. His tone is warm and his technique is strong. He is a creative artist who is trying to share his musical offerings with a broader jazz audience. A fine composer, arranger and teacher. Melisi has assimilated much of the post-Coltrane vocabulary and incorporated it into a style which is very expressive and very personal.

In this program of tenor/piano duets, the empathy between the two musicians is immediately obvious. Pianist Rob Hope, using Bill Evans inspired voicings, creates interesting melodic and harmonic backgrounds which enhance the explorations of the compositions.

The jazz flames burn brightly because fine musicians like Melisi and Hope are working hard to express themselves, and audiences all over the world are beginning to hear them on the radio, television and on records.

Jazz fans have traditionally sought out the players who were excellent and deserving of wider attention. In this respect, the audience has often been far ahead of the professionals in the music business. For several years the audiences at the Bright Moments Jazz Festival at the University of Massachusetts have had the opportunity to hear John Melisi in a variety of

musical settings and they always cheer for more. The audiences attending Bright Moments number six or seven thousand people who understand and support many styles of jazz. Since many of the most supportive people in the audience are professional musicians and music students, the performers are expected to be in the top of their form. John Melisi never disappoints them.

In many ways John Melisi reminds me of Oliver Nelson. He composes as he plays and there is logic as well as originality in his lines and an understated lyrical quality in much of his best work. There is no compromise here- just two musicians working together to say something special.

John Melisi is a serious tenor player- but he has fun playing jazz.

*Billy Taylor*

Billy Taylor



Recorded at: The University of New Hampshire 1988  
Recording Engineer: Gaylord Russell

Art Direction: Aphro-Graphics

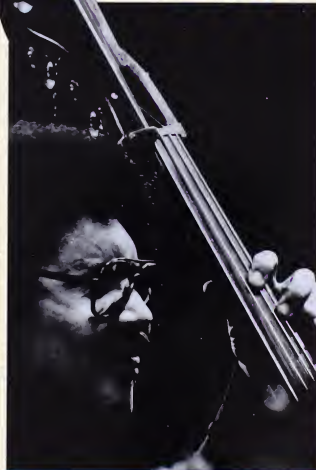
Special Thanks to: Bill and Catherine Hope,  
Isabelle Sawyer and Lee Hope

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For More Information, Write to:

John Melisi 20 Walnut St. Somersworth NH 03878

# seven minds rufus reid trio



## SIDE A

**Seven Minds** Sam Jones EMI 10-23  
**Along came Betty** Benny Golson  
Time Sep Music ASCAP 8:59

**RUFUS REID: BASS**  
**TERRY LYNE CARRINGTON: DRUMS**  
**JIM McNEELLY: PIANO**

## SIDE B

**You make me smile** Rufus Reid  
Myriad Music Ltd. ASCAP 6:44  
**Tones for Joan's bones** Chick  
Corea Litha Music ASCAP 8:09  
**Struttin' about** Rufus Reid  
Myriad Music Ltd. ASCAP 5:11

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PLACE: WILLIAM PATTERSON COLLEGE,  
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ASSISTANT ENGINEER: ED TREWHELLA

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ALBUM ART/DESIGN: CHRIS DRUKKER  
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Harold Dackis, piano with Rufus Reid, bass

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Kirk Lightsey, piano

### SSC 1003 DOVETAIL

Lee Korte-Torres

### SSC 1004 SHORTER BY TWO

Wayne Shorter's music played on two pianos

by Harold Dackis & Kirk Lightsey

### SSC 1006 LIGHTSHEET II

Kirk Lightsey, piano

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# Ella Fitzgerald



**I WON'T DANCE  
YOU'RE BLASE  
MIDNIGHT SUN  
HONEYSUCKLE ROSE  
DOWN HEARTED BLUES  
DON'T BE THAT WAY  
CAN'T WE BE FRIENDS  
I'M GONNA GO FISHIN'  
WHEN YOUR LOVER HAS GONE  
COTTON TAIL**





**SIDE ONE**  
**I WON'T DANCE** 3:27  
**YOU'RE BLASE** 3:56  
**MIDNIGHT SUN** 3:54  
**HONEYSUCKLE ROSE** 2:39  
**DOWN HEARTED BLUES** 3:10

**SIDE TWO**  
**DON'T BE THAT WAY** 3:45  
**CAN'T WE BE FRIENDS** 3:12  
**I'M GONNA GO FISHIN'** 2:57  
**WHEN YOUR LOVER HAS GONE** 3:00  
**COTTON TAIL** 3:40

Produced by Norman Granz

The recordings in this album were previously released on V6-4004, V6-4006-2, V6-4032, V6-4054, V6-4062, V6-4065, V6-4070 and V6-8720.

Designed by N. Jobst — Maurer Productions West

# Ella Fitzgerald

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GAS 104



GAS 113



GAS 123



GAS 128



GAS 105



GAS 115



GAS 122



GAS 129



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STEREO ST-305

from the creative world of

**GLAN KENTON**

comes music from

**HAIR**

with arrangements by

**RALPH CARMICHAEL**



from the creative world of

# STAN KENTON comes music from HAIR

From his halcyon years of "Artistry in Rhythm," "Adventures in Jazz" and "Adventures in Blues" to his love for Richard Wagner's 19th century music and the jazz compositions of Dee Barton to the challenge of working with the Los Angeles Neophonic Orchestra, Stan Kenton's approach to music has always been coolly innovative and sophisticated; embedded solidly in the most creative of all possible worlds. Inclusive of all these fields, Kenton's also struck fame with his interpretations of Broadway shows—namely "West Side Story" and "Finian's Rainbow." But now he's latched on to the first and biggest American tribal love-rock musical ever to happen.

Here's "Hair": The Kenton way, complete with a score and a half of musicians who play everything from the mandolin to the flugel horn, joined by a dozen boy and girl singers who rocked so hard during the recording sessions that they raised the hair on everybody's head and succeeded in transferring the entire spirit of their thing exactly on to this disc. There isn't a molecule of original inspiration missing. Tradition-bound, the world just isn't anymore, and lord knows Stan Kenton *never* was. Yet today he's even more of a neologizer than ever with this rousing, ritualistic, sparkling-freedom brand of music. In a way, music's finally caught up to Kenton and with "Hair" has become as free-swinging as he's been for more than twenty years. Kenton, the absolute simplicity of the music and the sexy lyrics ring with one another in an un-snapped-up love for truth, the most basic rhythms of life and music. Uninhibited and bound for stardom, the musical world has bridged its generation gap and with this album it's even with Stan Kenton who's always had and still has got his head and his brains, he's got his fingers, got his charm, got his soul, got his muscles, got his genius, talent, love and life and now he's got his "Hair!"

## Side One

### AQUARIUS

(Vocal 3:50)

Obor: Gene Cipriano

Also Flute: Bud Shank

### WALKING IN SPACE

(Instrumental 3:57)

Piano: Stan Kenton

Also Sax: Bud Shank

### FRANK MILLS

(Vocal 2:45, Instrument 2:10)

### IGOT LIFE

(Vocal 2:15)

### COLORADO SPADE

(Instrumental 3:07)

Trumpet: Gil Falco

Also Sax: Bill Perkins

Trumpet: Jack Sheldon

Baritone Sax: Bill Hood

## Side Two

### WHERE DO I GO

(Vocal—Instrument 2:48)

### SODOMY

(Instrumental 4:41)

Trumpet: Jack Sheldon

### HARE KRISHNA (Be In)

(Vocal 3:05)

Drums: Paul Humphrey

### EASY TO BE HARD

(Instrumental 3:10)

Flugel Horn: Jimmy Zito

Piano: Stan Kenton

Trumpet: Bud Brisbois

### GOOD MORNING STARSHINE

(Vocal 2:45)

All selections by Ragini, Rado & MacDermot

United Artists Music Company, Inc. ASCAP

## Personnel on these sessions includes:

### Leader & Piano:

Stan Kenton

### Trumpets:

John Audino

Bud Brisbois

Bob Hicks

Jim Krutcher

Ollie Mitchell

Jack Sheldon

Ray Tricari

Jimmy Zito

### Saxophones (alto & tenor):

Gene Cipriano

Bill Cooper

Bill Hood

Jim Horn

Sam Most

Jack Nimitz

Bill Perkins

Bud Shank

### Trumpets:

Graham Ellis

Gil Falco

Dick Nash

Richard Schayer

Tom Shepelt

## Flugel Horns:

Audino

Brisbois

Mitchell

Tricari

Zito

## Baritone & Bass Sax:

Clark Nimitz

## Flute & Alto Flute:

All but Nimitz

## Piccolo:

Cipriano

Hood

Horn

Nimitz

Clarinet:

Hood

Nimitz

## Oboe:

Cipriano

## Bass Trombones:

Morris Repas

George Roberts

## Drums:

Dale Anderson

Victor Feldman

## Emil Richards

Adolpho Valdez

## Guitars:

Dennis Budimir

Mike Deary

## Keyboards:

Clark Gussman

Ralph Grierson

## Vocal Chorus:

Jacqueline Allen

Billie Barnum

Dick Case

Wayne Dunsen

Loren Farber

Ronald Hicklin

Jimmy Joyce

Diana Lee

Jay Meyer

Julia Tillman

Carolyn Willis

Edna Wright

## Drums:

Paul Humphrey

Bass & Electric Bass:

Chuck Dominico

Mandolin & Banjo:

Deary

Produced by LEE GILLETTE

Recording Engineer (Mix & Remix): Jay Rancicucci

Arrangements by RALPH CARMICHAEL



the late,  
late show

# DAKOTA STATON



HIGH FIDELITY  
RECORDING



# the late, late show · DAKOTA STATON

Creating excitement throughout the country is a great new singer,

Dakota Staton. In moods that range from brightly swinging tunes to eloquently lyrical ballads, Dakota makes her album debut in the intimate, after-hours setting of "The Late, Late Show."

George Shearing says, "Dakota is dynamic! To hear her sing for the first time is to joyously discover one of the finest jazz singers of our day." And wherever she appears, audiences wholeheartedly agree.

Dakota's distinctive vocal stylings are sometimes blues-like with an unusual misty quality, sometimes swinging with a light, refreshing beat. In each performance, the Staton sound creates new meaning for familiar lyrics, turning old favorites into fresh and exciting musical experiences.

Born in Pittsburgh, Pennsylvania, the young lady responsible for such wide acclaim began her career at seven, singing with two sisters. When her sisters married and the trio dissolved, Dakota went on as a "single," attending high school by day and performing in a Pittsburgh night club in the evenings. This was the beginning of a long series of sensational night-club engagements that has brought Dakota to the outstanding entertainment centers of the country.

Here, singing her favorite songs for "The Late, Late Show," she is accompanied by such soloists as Hank Jones, piano, and Jonah Jones, trumpet. And a stirring background, conceived and conducted by Van Alexander, with an assist by Hank Jones, enhances delightfully the bright new sound of Dakota Staton.

HANK JONES APPEARS THROUGH COURTESY OF SAVOY RECORDS

## side one

BROADWAY  
TRUST IN ME  
SUMMERTIME  
MISTY  
A FOGGY DAY  
WHAT DO YOU  
SEE IN HER?

## side two

THE LATE,  
LATE SHOW  
MY FUNNY VALENTINE  
GIVE ME  
THE SIMPLE LIFE  
YOU SHOWED ME  
THE WAY  
MOONRAY  
AIN'T NO USE

RCA

STEREO  
INT 1581

JESUS CHRIST  
SUPERSTAR





It's been called the greatest story ever told. In almost every language, in almost every way, testament after testament it has been told and re-told. The story of Jesus.

And as the story goes on, yet another generation asks itself the same questions about miraculous healings, about sacrifices that appear beyond man and about the philosophy of Love. The very fact that the story has continued to live indicates a willingness to let the inspiration of it touch us, each in his own way.

The rock opera "Jesus Christ Superstar" is a classic of today's music, re-telling the story, asking the questions from, for many, a first time point of view. Written by Andrew Lloyd Webber and Tim Rice, this painting of the past includes the present. The Bible figures speak a now language. The old story is new. And because of the method of telling, millions talk again today about Christ.

Living Strings and Living Voices, arranged and conducted by Johnny Douglas, bring new power and glory to "Jesus Christ Superstar" in this expanded orchestral-choral performance. *Heaven on Their Minds, Everything's Alright, Hosanna, Pilate's Dream, I Don't Know How to Love Him, Gethsemane, King Herod's Song, John Nineteen: Forty-One, and the opera's main theme, Superstar* are told again, this time through the magnificence of Living Strings and Living Voices. "When anyone is united to Christ, there is a new world; the old order has gone, and a new order has already begun."—II Cor. 5:17

JIM AYLWARD



### Side 1

Heaven on Their Minds (4:39)  
Everything's Alright (3:47)  
Hosanna (3:50)  
Pilate's Dream (4:15)

### Side 2

I Don't Know How to Love Him (4:40)  
Gethsemane (5:44)  
King Herod's Song (3:10)  
Superstar (4:27)  
John Nineteen: Forty-One (2:36)

RIVERSIDE

RLP 12-202

CONTEMPORARY SERIES

HI-FI

*new Soles*

by an **OLD MASTER**

**JOE**

**sullivan**

GIN MILL BLUES  
LITTLE ROCK GETAWAY  
THAT'S A PLENTY  
A ROOM WITH A VIEW  
SWEET LORRAINE  
HANGOVER BLUES  
MY LITTLE PRIDE AND JOY  
I COVER THE WATERFRONT  
FAREWELL TO RIVERSIDE  
FIDO'S FANTASY  
SUMMERTIME  
HONEYSUCKLE ROSE

RIVERSIDE  
CONTEMPORARY SERIES

# JOE SULLIVAN

RLP

12-202

## New Solos by an Old Master

Joe Sullivan, piano (accompanied on some selections by Dave Lario, bass; Smoky Stover, drums.) San Francisco; 1953.

Think about piano players. Not some local talent you admired last night, some new flash who's sweeping the country, or some obscure primitive who can be dimly heard only on rare and battered old discs. Think of men who developed the several patterns of traditional jazz piano, whose skills are unquestioned and whose reputations are long-lived and solidly established: men such as Jelly Roll Morton, Fats Waller, Earl Hines, James P. Johnson. And when you turn to white pianists, you'll probably come up immediately with the name of JOE SULLIVAN. It would be hard to find another name that so clearly belongs in that distinguished company.

The big, bespectacled, mild-looking Irishman, born on Chicago's North Side in November, 1906, has been playing blues, pop tunes and Dixieland standards for a good many years now, always with a firmly driving beat, considerable sensitivity, and an unwavering affection for traditional jazz. He has played in all manner of clubs, bars, concert halls and the assorted odd spots where jazz is heard; in big bands, with small groups, and—for the most part, during the past decade—for a single.

The selections that make up this album are a fair sample of what you might hear from Joe Sullivan on any one or more of his frequent good nights at such spots as Eddie Condon's in New York or the Club Hangover in San Francisco, where he can often be found raising what in lesser hands is known as "intermission piano" to the status of a major attraction. Joe's approach is, as always, very much his own: he has absorbed and interpreted from a variety of sources, passing it all through the filter of his particular musical personality.

His solo work of recent years would seem to have expanded his horizons to include the sort of lyricism-tinged-with-moodiness to be found in numbers like *Sunmerime* and *I Cover the Waterfront*, which are not exactly tunes you could hope to get to play with a Chicago-style or Dixieland band. Half the repertoire here consists of Sullivan originals, including fresh versions of his most famous tunes: the romping *Little Rock Getaway* and the lowdown *Gin Mill Blues*. Of the other four, *My Little Pride* and *Joy Dates* back to 1935 and the birth of Joe's first son, while *Farewell to Riverside* (the reference is to the California town, not to this label) was written in 1942. *Fido's Fantasy* (dedicated to a friend's dog!) and *Hangover Blues*, named after the San Francisco club, are previously-unrecorded compositions. . . .

Joe Sullivan, youngest of nine children, has been involved with music for just about all his life. There were music lessons in school, at home, at the Chicago Conservatory ("twelve years of classical"). Then, as a high

SIDE 1		
1. Gin Mill Blues	Joe Sullivan	
2. That's a Plenty	Williams-Cremer	
3. A Room with a View	Sullivan-Swan	
4. Sweet Lorraine	Perlis-Burwell	
5. Hangover Blues	Joe Sullivan	
6. Little Rock Getaway	Joe Sullivan	
SIDE 2		
7. Honeyuckle Rose	Ravel-Waller	
8. Sunmerime	Ira and George Gershwin	
9. Fido's Fantasy	Joe Sullivan	
10. My Little Pride and Joy	Joe Sullivan	
11. I Cover the Waterfront	Herman-Green	
12. Farewell to Riverside	Joe Sullivan	

school boy, it became a way of making a living (his first job: playing lunch-time dance music for Montgomery Ward employees). Jazz seeped in early: Joe recalls standing outside South Side clubs he was too young to enter, listening to Jimmy Noone or to the Dodds brothers. At a summer resort job he met young George Wettling, and there was the night they went to hear the cornetist all the musicians were talking about: Bix Beiderbecke.

Sullivan was much impressed by Bix then, and even more so later, when they jammed together at all-night sessions with such as Bud Freeman and Frank Teschemacher. But despite his early white-Chicago associations, which included membership in the earliest version of what has come to be termed "the Eddie Condon mob," Bix has noted that he was always strongly aware of there being two main paths in jazz between which he had to choose: "There was Louis Armstrong and there was Bix, and all that crack of them stood for. To this day I love Bix like I love my right arm. But I go by way of Louis."

Actually, Bix has always done much of his playing with men like Condon, Freeman and Wettling, the ones who were "drawn to Bix and had made up their minds to follow him." But for Sullivan, as for a musician like

Muggsy Spanier, Negro jazz itself had more meaning and impact than any white derivative form. "I discovered that my heart was set with the colored musicians. . . ."

Two pianists whose influence Sullivan quickly admitted were around Chicago in the mid-1920's: Jelly Roll Morton and Earl Hines. And when Joe decided to move on to New York later in the decade, "Earl told me to be sure to look up Fats Waller. I had already heard him play, liked his playing, and later became very friendly with him. Not that he tried to teach me anything, but I listened—and learned."

For the next few years there were road tours and speakeasy jobs, including a solo stand as probably the first entertainer at the first of the series of clubs on New York's 52nd Street to be known as the "Onyx." Then in the second half of the '30's came what is best described as Sullivan's "Crosby period": a year and a half on the West Coast, working principally on Bing's radio show and in movies; then on to New York to begin the first of two hitches with the Bob Crosby band, interrupted by a touch of T.B. After recovery came more movie work and another stint with the Bobcats, a tough grind of road tours, recording and radio during the pre-war big-band heyday. He was in New York mostly on 52nd Street, during the war years, and since then has shuttled between the two coasts and many places in between. A long, crowded and still highly active career that surely qualifies Joe as an "old master" of jazz, but that—as these recordings vividly testify—has not robbed him of any of his inventiveness, sensitivity or spirit.

The work of many outstanding traditional-jazz pianists is represented on 12-inch Riverside LPs. The "Jazz Archives" series of notable reissues includes—

**Young FATS WALLER** (RLP 12-103)

**The Amazing MR. WALLER:** piano, organ and voice (RLP 12-109)

**JAMES P. JOHNSON:** Rare Solos (RLP 12-105)

**JELLY ROLL MORTON:** Classic Solos (RLP 12-111)

**Yancey's Gtency:** piano solos by JIMMY YANCEY (RLP 12-124)


**The Golden Age of RAGTIME** (RLP 12-110)

Another notable traditionalist piano star on the current

series can be heard on  
**RALPH SUTTON** (RLP 12-111)

Notes by Orrin Keepnews. Cover designed by Gene Gogerty; photographs: Ralph Parent. Mastered, Revues Sound Studio, Audio Compensation: RIAA Curve.

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Arlo Guthrie  
Washington  
County

Slide One  
Introduction  
Pete's Pet Blues  
Gabriel's Mother's Hw  
Walled - 16 Blues  
Washington County  
Valley vs Pray  
Lay Down Little Doggies

Slide Two  
I Could Be Singing  
If You Would Just Drop By  
Pete's Song  
I Want to Sit Around



# JACQUI CENCI MEMORIES

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## 12-INCH SINGLE



# COUNTRY & WESTERN HITS VOL. XII

Cry - Carolyn - Easy Loving  
Oklahoma Sunday Morning  
Coat Of Many Colors  
A Thing Called Love  
Ain't That A Shame  
The Writing's On The Wall  
Kiss An Angel Good Morning  
Only Love Can Break -  
A Heart

Photo By TAD R. YODER

NASHVILLE COUNTRY SINGERS

# Country And Western Hits

The Nashville Country Singers are one of the country's most successful recording acts. They have many albums out on the Mountain Dew label and each one is a solid seller. They are always doing current tunes when these tunes are at the peak of popularity. Their authentic country flavor makes very enjoyable listening and the tune selection is always terrific.

These songs were originally recorded and made famous by:

OKLAHOMA SUNDAY MORNING GLEN CAMPBELL

CRY LYNN ANDERSON

A THING CALLED LOVE JOHNNY CASH

ONLY LOVE CAN BREAK A HEART SONNY JAMES

CAROLYN MERLE HAGGARD

KISS AN ANGEL GOOD MORNING CHARLIE PRIDE

THE WRITING'S ON THE WALL JIM REEVES

COAT OF MANY COLORS DOLLY PARTON

AIN'T THAT A SHAME HANK WILLIAMS, JR.

EASY LOVING FREDDIE HART

## SIDE A

OKLAHOMA SUNDAY MORNING

CRY

A THING CALLED LOVE

ONLY LOVE CAN BREAK A HEART

CAROLYN

## SIDE B

KISS AN ANGEL GOOD MORNING

THE WRITING'S ON THE WALL

COAT OF MANY COLORS

AIN'T THAT A SHAME

EASY LOVING

# amores vigilantes

featuring **lyrics born**

『新選集』の成立と『新選集』の成立

# amores vigilantes

Jason McCarrey • Jacob Schroth • Kristian Staubach • Delfin Vigil

A1: urayasu girl  
featuring **lyrics born**

A2: urayasu girl  
(instrumental)

B1: urayasu girl  
featuring **lyrics born**  
(dj squelchy NRT to SFO remix)

B2: urayasu girl  
(west coast kingdom mix)

Produced by Jacob Schroth and Delfin Vigil

Side A: Mixed by J. Goody at Megasonic, Oakland, CA

Side B: Remix by DJ Squelchy, West Coast Kingdom mix by

Michael Padilla at The Soundport Recording Studio

Mastering by Count

Violins by Anton Patzner

Additional backing vocals by W. Cameron Jasper

Recorded in The Jail and On the Run

Artwork by Caethan Mingst-Belcher

Photography by Mike Padua and Berkeley Photolab

Sleeve design by Nimmo

Special thanks to Justin Berger, Ray Johnson, Rosaline Niwane-McCarrey,

Allison Rutledge-Staubach, Robert & Bonnie Schroth,

Yukiko Schroth, Martin Söderlund, Tiffany Vigil, Arthur Wilinski

All songs by Schroth-Staubach-Vigil

Lyrics Born appears courtesy of Mobile Home Recordings

Amores Vigilantes/Delfin Vigil (ASCAP); Jacob Schroth (BMI)

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# BASE EVOLUTION

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## DOUBLE BASS

**HARPSICHORD - PIANO**

# GARY BARTON

### NARRATION





**BILL CRAIG & DON GARBUTT**



**FOGGY DUO**

## Side One

# FOGGY DUO

BILL CRAIG

### LANNIGANS BALL

Traditional, Arrangement: by Craig & Garbutt

This is basically the standard version with a few name changes for fun. This song is a lot of fun to sing especially the chorus. It was written around 1870 for the music hall.

Bill: Vocals, Bodhran  
Don: Mandolin, Accordion

### DUNCREVIE

(G. Menzies) Arrangement: Craig & Garbutt

Written by Gordon Menzies of GABERLUNZIE. I had the pleasure of sitting up all night a few years ago with Gordon and listening to him sing. He has an inextinguishable supply of song, many of which, like this one (on MMS 501) Phonodisc) he wrote himself. This song was recorded in a room at the Frontenac Hotel in Kingston, June 1978.

Bill: Vocals, Guitar  
Don: Bass Guitar, Synthesizers

### WOMEN OF IRELAND (MÍN NA HÉIRANN) (G. RIADA) Arrangement: Craig & Garbutt

Here we find Don adding his approximation of a harp to this beautiful air, proving that modern electronic instruments can be used tastefully in a traditional setting.

Bill: Whistle  
Don: 3 Sequencers

### CHAMPION AT KEEPIN' EM ROLLIN

Ewan MacColl, Arrangement: Craig & Garbutt

Ewan MacColl is probably one of the best singer/songwriters around today. As well as being widely recognized as an authority on traditional music he is also a great source of contemporary folk songs. Here he uses the tune of the Limerick Rake as a background for this fine song about the Lorry drivers of England.

Bill: Vocals, Guitar, Mandolin  
Don: Accordion, Bass Keyboard

### BRITISH GRENADIERS'

Traditional arrangement: Craig & Garbutt

As a prelude to the Battle of Prestonpans, coming up next, here we have the British Army marching 'into battle this fine featured widely in the history of Ireland and Scotland.

Bill: Drums  
Don: Whistles, Expositors

### JOHNNY COPE

A Skirling, Arrangement: Craig & Garbutt

This song was written by a local farmer observing the Battle of Prestonpans on September 21st, 1745, between Scotland and England. The English Forces on this occasion were led by SIR JOHNN COPE and as the song implies, Cope decided to make a hasty exit.

Bill: Vocals, Guitar  
Don: Whistles, Mandolin, Synthesizer, Bells, Vocals

Our Thanks to: Jim McVeigh of Toronto's New Windsor House and Elaine McCay in Ottawa  
Our friends in Kingston, Detroit and Pittsburgh  
Also: Carol, Ian Young, Ena McCaren, Ted, The Management and Staff of  
The Old Sod Tavern



BILL CRAIG: Born Larne, Co. Antrim  
Came to Canada in 1974, after having worked in Ireland and England with various bands, in a variety of styles.  
Vocals, guitar, whistles, mandolin, bodhran

## DON GARBUTT



### DONALD STUART GARBUTT

Don is a native Torontonian, whose parents fostered his musical abilities with training at age 6. He studied music at York University and has played with musicians from many countries, including Ireland, Scotland and Bangladesh. Accordion, bass guitar, pedals, and keyboard bass, whistles, mandolin, Oberheim and Roland synthesizers, vocals.

Recorded during June 1978 at the Hotel Frontenac, Kingston  
October and November at Ridelle Street Studios and at Don's Place

Mixed at: El Cheapo's Basement Tapes

Produced by: The two stupid foggies

Photography: Angie Bashie  
Sleeve design and additional photography: Gillian Collins

## Side Two

MY FIRST LOVE IN LIFE WAS WHISKY  
A song dedicated to Whiskey, and why not!

(Traditional), arrangement by Craig & Garbutt  
Recorded in Kingston.  
Bill: Vocals, Guitar  
Don: Accordion, Bass Guitar, Synthesizers

### SWEET CARNLOUGH BAY

Traditional, Arrangement by Craig & Garbutt

I know Carnloough well, having lived 12 miles away in Larne for 20 years. This song has been sung by everyone and his uncle. It also bears a strong similarity to the ROAD & MILES TO DUNDEE. Still here's our version.

Bill: Vocals, Guitar  
Don: Accordion, Wind

### ROCKY ROAD TO DUBLIN

Traditional, Arrangement: Craig & Garbutt

After Don added his synthesizer line to this slip jig, it sounds a bit like the Rocky Road to Peking. But, anyway we like it that way.

Bill: Mandolin  
Don: Accordion, Synthesizer

### TRAMPS & HAWKERS

Traditional, Arrangement: Craig & Garbutt

This fine Scots song has been widely recorded and according to Ewan MacColl on his STREET SONGS OF SCOTLAND (Washington, YM 738) is very popular in the Dundee area, even figuring as a Bothy song in that region.

Bill: Vocals, Guitar  
Don: Accordion, Bass Pedals

### YE JACOBITES

Traditional, Arrangement: Craig & Garbutt

This forceful song was probably written during the second of the Jacobite rebellions in 1745. The air is well known in Scotland and has been used many different songs on varied subjects.

Bill: Vocals, Guitar

Don: Accordion, Whistles, Synthesizer, Bass Pedals

### DON'S DANCE

This piece is Don's composition, keeping the traditional feel with some of the tonal possibilities of the modular synthesizer. Bonnie's voice adds an almost Russian flair to this piece. Don's Dance is made up of seven separate synthesizer tracks, three voice tracks and one bass guitar track. A piece like this is a lot of fun to create, as a fair amount of improvisation was involved in the tone generation and harmonic constituency.

Special Thanks to: Jack Gordon, who loaned us his Scandallii Accordion (on Champion at Keepin' em rollin)  
Gary Smith, for use of his Bodhran  
and of course  
Ben Mink, who played fiddle on Lannigans Ball.  
Bonny Povey who sang on Don's Dance  
Ross Weir

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**STEREO**

VESUVIUS LP NO. 1308/ST



# ITORNO ALL'OPERETTA

(return to the operetta)

ORCHESTRA  
CESARE GALLINO

ROMANA RIGHETTI  
FRANCO ARTIOLI  
ELVIO CALDERONI  
ELEN SEDLAK

VOL. II



RECORDED IN ITALY

by **ASTRAPHON,**  
HOLLYWOOD

# RITORNO ALL' OPERETTA

DIRETTORE D'ORCHESTRA: CESARE GALLINO

**VESUVIUS**  
LP 1308  
HIGH FIDELITY

**VOL. II**

## ENGLISH

RETURN TO THE OPERETTA is a personal invitation to you from all of us here at VESUVIUS RECORDS. To many of you this album will be a recapturing of the past; to others, a source of exposure to a type of music in a more classical (but not "long hair") vein; and to our younger listeners, a series of fascinating melodies of the past.

In recent years operetta fans have multiplied; due in part to radio and TV, which have influenced the triumphant return of this type of entertainment. Our hope is that it will remain with us for a long time to come, and that it will prosper in its rejuvenation. We also hope that your response will be such as to permit us to bring you more of this delightfully refreshing entertainment. In the meantime: **HAPPY LISTENING!**

(NOTE: This album is newly recorded, using the most modern techniques. It is not a reproduction of old masters, thereby insuring you of the utmost in high fidelity sound.)

## SIDE A

1. SERENATA from "La Casa delle tre ragazze" (Schubert-Bert)  
Tenore: Franco Artoli (2:28)
2. DONNE DONNE TERNI DEI from "La Vedova Allegra" (Lehar-Leon-Stein)  
Tenore: Franco Artoli - Comico: Elvio Calderoni (2:17)
3. LUNA TU from "Il Paese dei Campanelli" (Lombardo-Ranzato)  
Soprano: Romana Righetti (2:10)
4. FOX TROT DELLE GIOIELLETTE from "La Danza delle Libellule" (Lehar-Lombardo)  
Comico: Elvio Calderoni - Soubrette: Elen Sedlak (2:40)
5. NAPOLETANA from "Sgugnizza" (Lombardo-Costa)  
Soprano Romana Righetti (3:10)
6. AL CAVALLEINO E' L'HOTEL PIU' BEL from "Al Cavallino Bianco" (Benatzky-Stolz-Müller)  
Tenore: Franco Artoli - Soprano: Romana Righetti (3:00)

## ITALIAN

Amici ascoltatori: RITORNO ALL'OPERETTA sarà per molti di voi un gradito ritorno ai più celebri motivi delle classiche operette. Per i più giovani, esso assumerà le caratteristiche di una eccitante scoperta. Negli ultimi tempi gli appassionati di questo intramontabile genere musicale si sono moltiplicati. Il merito della moltiplicazione va attribuito alle realizzazioni televisive ed alle trasmissioni radiofoniche le quali hanno fatto rivivere l'Operetta rinnovandone gli indimenticabili successi del passato.

RITORNO ALL'OPERETTA è un ritorno duraturo perché nel nostro cuore è riposta la certezza del suo successo totale. Grazie alla nostra collaborazione, l'Operetta rivivrà vigorosamente la sua seconda giovinezza.

Questo è l'augurio che a tutti gli amici ascoltatori rivolge la VESUVIUS, in uno con il più cordiale invito di "buon ascolto".

## SIDE B

1. SUI VENTI ANNI PIEN D'AMOR from "Il Ventitot d'Uccelli" (Zeller)  
Tenore: Franco Artoli (3:40)
2. MI PARE UN SOGNO UN'ILLUSIONE from "Al Cavallino Bianco" (Benatzky-Stolz-Müller)  
Comico: Elvio Calderoni (1:45)
3. DUE TRO MARIO E DORINA from "Addio Giovinezza" (Pietri)  
Tenore: Franco Artoli - Soprano: Romana Righetti (3:47)
4. E' QUESTO AMORE L'AMORE SCIOCCO from "La Principessa delle Ciarde" (Kalan-Stein-Jenke)  
Comico: Elvio Calderoni - Soubrette: Elen Sedlak (1:10)
5. FROU FROU from "La Duchessa del Bal Tabarin" (Lombardo)  
Soprano: Romana Righetti (3:18)
6. DUE TRO DELLE CARTE from "Madama di Tebe" (Lombardo)  
Soprano: Romana Righetti - Comico: Elvio Calderoni (3:30)



SEND FOR COMPLETE CATALOGUE - VESUVIUS RECORDS - 4416 BERGENLINE AVE., UNION CITY, N. J.



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Guide  
To  
Drug  
Abuse.**

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**LIFE**  
**AUDIO**





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the  
ultimate  
in  
**HI-FI**



# A Play Polka!

**DECCA**  
RECORDS  
HIGH FIDELITY

.99



*Wayne*

**KING**

*and his  
orchestra*

# PLAY A POLKA!

# WAYNE KING

AND HIS ORCHESTRA

Instrumental

## SELECTIONS INCLUDE:

### Side One

1. HELENA POLKA
2. TIC-TOCK POLKA
3. CLARINET POLKA
4. TEEN POLKA
5. RAIN, RAIN POLKA
6. FRANCINE POLKA

G. Lema-F. Guzzi & J. Martin

Buddy Morrow-Walt Stewart

Marty Katze

### Side Two

1. BEER BARREL POLKA  
(Call Out The Barrel!)
2. OKAY DOKY POLKA
3. WARM FRIENDS POLKA
4. CHICKEN POLKA
5. BLONDE BOMBHELL - Polka
6. HOP SCOTCH POLKA  
(Scotch Mel)

J. Valverde-W. A. Timm-L. Brown

Arri A. Grill

Glen Roloff-Leonard Joy

Andrew Grill

Ray Henry Macarini

Whitlock-Sigman-Rayburn

Wayne King has long been renowned as the Waltz King, a title bestowed upon him soon after a radio announcer discovered that the initials, as well as the qualifications, corresponded. Although most famous for the waltz, his artistry certainly does not end there.

Wayne King was a serious musician from the day his father gave him a clarinet on his sixteenth birthday. He practiced the instrument relentlessly until he had mastered it in both performance and interpretation. Wayne worked his way through Valparaiso University by directing a band for local dances, and soon after graduation he began playing in Chicago ballrooms.

It was through the medium of radio that the Wayne King organization became famous. The Wayne King program was voted radio's Number One musical show, and made numerous successful appearances in the finest night clubs and hotels in the country. In time, the band found its way from radio to television, where the Wayne King Television Show became an instant hit. It received honors and awards from innumerable sources, among which were the Chicago Federation of Advertising Clubs and TV Forecast. Moreover, the Wayne King orchestra was one of the musical groups chosen to play at President Eisenhower's inaugural ball.

Here Wayne King displays with a masterful interpretation of the polka, the same full and exciting treatment for which his renderings of the waltz won such wide acclaim. The exact origins of the polka are uncertain. There are many who claim the word stands for the Polish "Polka," meaning "Polish girl." Many others, however, claim that it is derived from the Czech "Pulka," meaning "half," since the dance is half-sung, half-danced, and the main step is a half-step. At any rate, the rhythm is fixed in 2/4 time, the count being one-two-three-four, with the accent on *two*. The dance met with tremendous success in Paris and London, and shortly thereafter, in 1844, was introduced in New York where the impact was so great that Jacques Offenbach and Johann Strauss were called upon, by popular demand, to ship more and more new polkas across the sea.

This collection is truly characteristic of the wonderful mood and tempo of the polka, and the distinctive musical style of Wayne King, whose music has already captivated millions of delighted listeners.

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# THE SOUND OF CHRISTMAS



## CHRISTMAS WITH WORLD STARS WEIHNACHTEN MIT WELTSTARS DES STARS INTERNATIONALES CHANTENT NOËL NAVIDAD CON ESTRELLAS INTERNACIONALES

### Side 1:

- |  |      |
|--|------|
| 1. Minuit, Chrétiens (O Holy Night)*** | 3.56 |
| Plácido Domingo                        |      |
| 2. Leise rieselt der Schnee            | 2.44 |
| Edita Gruberova                        |      |
| 3. Adeste Fideles                      | 3.08 |
| Peter Hofmann                          |      |
| 4. Ave Maria*                          | 4.06 |
| Mirella Freni                          |      |
| 5. Jingle Bells                        | 2.13 |
| Kurt Rydl                              |      |
| 6. Vom Himmel hoch**                   | 2.12 |
| Wiener Sängerknaben                    |      |

### Side 2:

- |                                  |      |
|----------------------------------|------|
| 1. White Christmas               | 2.46 |
| José Carreras                    |      |
| 2. Mille Chérubini in Coro       | 3.28 |
| Katia Ricciarelli                |      |
| 3. Santa Claus is Comin' to Town | 2.05 |
| Kurt Rydl                        |      |
| 4. Fröhliche Weihnacht überall   | 2.07 |
| Edda Moser                       |      |
| 5. Die Post Troika               | 2.53 |
| Peter Dvorský                    |      |
| 6. Silent Night***               | 3.42 |
| Plácido Domingo                  |      |



\* Courtesy of Decca, London  
\*\* Courtesy of Gramercy, Hamburg  
\*\*\* Previously released on CBS Masterworks FM 37245

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# THE MAGICAL WORLD OF ROGER WHITTAKER

RCA  
ANL1-1405 STEREO

Puff (The Magic Dragon) . Big Rock Candy Mountain . Winken; Blinken' And Nod  
Blues For Lauren-Marie . Yellow Bird . The Fox . Nasty Spider . Whistle Stop  
Unicorn . Google Eye  
Boa Constrictor



Formerly available as  
Tembo Records BTM-4000

# THE MAGICAL WORLD OF ROGER WHITTAKER

ANL-1-1405

Google Eye (BMI 2:27); **Nasty Spider** (MCP5 2:27); **Box Constructor** (BMI 0:46)  
**Winken, Blinken and Nod** (BMI 2:53); **Whistle Stop** (BMI 2:11); **The Fox** (DLN 2:11) (Arranged by Roger Whittaker)

**Side B**  
**Unicorn** (BMI 3:14); **Puff** (*The Magic Dragon*) (ASCAP 3:25); **Yellow Bird** (ASCAP 2:19)  
**Big Rock Candy Mountain** (CAPAC 2:41) (Arranged by Roger Whittaker); **Blues for Lauren-Marie** (CAPAC 3:00)

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Must Be"  
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BY ELLENY AND THE JETTS**  
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"The Jetts"  
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Singer of "The Jetts"  
Cassette ANL-0572

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Singer of "The Union Cantor"  
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The Union Cantor  
"The Union Cantor"  
ANL 0582  
Singer of "The Union Cantor"  
Cassette ANL-0582

**REMEMBER DIANA**  
Diana  
"Diana"  
ANL 0583  
Singer of "Diana"  
Cassette ANL-0583

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A JIM CRUCE SONGBOOK**  
The Fourth Generation  
"The Fourth Generation"  
ANL 0584  
Singer of "The Fourth Generation"  
Cassette ANL-0584

**THE FOURTH GENERATION SPECIAL**  
The Fourth Generation  
"The Fourth Generation"  
ANL 0585  
Singer of "The Fourth Generation"  
Cassette ANL-0585

**THE FOURTH GENERATION PLAYS  
A STEVE WONDER SONGBOOK**  
The Fourth Generation  
"The Fourth Generation"  
ANL 0586  
Singer of "The Fourth Generation"  
Cassette ANL-0586

**DISCO GOLD**  
The Disco Gold  
"The Disco Gold"  
ANL 0587  
Singer of "The Disco Gold"  
Cassette ANL-0587

**PETER NEDD PLAYS THE BEST  
MUSIC EVER**  
Peter Nedd  
"Peter Nedd"  
ANL 0588  
Singer of "Peter Nedd"  
Cassette ANL-0588

**VICTORY AT SEA**  
The Victory at Sea  
"The Victory at Sea"  
ANL 0589  
Singer of "The Victory at Sea"  
Cassette ANL-0589

**ELVIS—PURE GOLD**  
Elvis Presley  
"Elvis Presley"  
ANL 0590  
Singer of "Elvis Presley"  
Cassette ANL-0590

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0591  
Singer of "The Pure Gold"  
Cassette ANL-0591

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0592  
Singer of "The Pure Gold"  
Cassette ANL-0592

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0593  
Singer of "The Pure Gold"  
Cassette ANL-0593

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0594  
Singer of "The Pure Gold"  
Cassette ANL-0594

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0595  
Singer of "The Pure Gold"  
Cassette ANL-0595

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0596  
Singer of "The Pure Gold"  
Cassette ANL-0596

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0597  
Singer of "The Pure Gold"  
Cassette ANL-0597

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0598  
Singer of "The Pure Gold"  
Cassette ANL-0598

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0599  
Singer of "The Pure Gold"  
Cassette ANL-0599

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0600  
Singer of "The Pure Gold"  
Cassette ANL-0600

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0601  
Singer of "The Pure Gold"  
Cassette ANL-0601

**PURE GOLD**  
The Pure Gold  
"The Pure Gold"  
ANL 0602  
Singer of "The Pure Gold"  
Cassette ANL-0602

**GOIN' TO KANSAS CITY**  
The Goin' to Kansas City  
"The Goin' to Kansas City"  
ANL 0603  
Singer of "The Goin' to Kansas City"  
Cassette ANL-0603

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0604  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0604

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0605  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0605

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0606  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0606

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0607  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0607

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0608  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0608

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0609  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0609

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0610  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0610

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0611  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0611

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0612  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0612

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0613  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0613

**THE BEST OF LANA CANTRELL**  
Lana Cantrell  
"The Best of Lana Cantrell"  
ANL 0614  
Singer of "The Best of Lana Cantrell"  
Cassette ANL-0614

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0615  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0615

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0616  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0616

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0617  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0617

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0618  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0618

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0619  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0619

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0620  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0620

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0621  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0621

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0622  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0622

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0623  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0623

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0624  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0624

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0625  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0625

**THE BEST OF TOMMY DORSEY**  
Tommy Dorsey  
"The Best of Tommy Dorsey"  
ANL 0626  
Singer of "The Best of Tommy Dorsey"  
Cassette ANL-0626

**BICENTENNIAL—THE MAGICAL, SALUTE**  
The Bicentennial  
"The Bicentennial"  
ANL 0627  
Singer of "The Bicentennial"  
Cassette ANL-0627

**THE BEST OF TERESA BREWER**  
Teresa Brewer  
"The Best of Teresa Brewer"  
ANL 0628  
Singer of "The Best of Teresa Brewer"  
Cassette ANL-0628

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0629  
Singer of "The Producers"  
Cassette ANL-0629

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0630  
Singer of "The Producers"  
Cassette ANL-0630

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0631  
Singer of "The Producers"  
Cassette ANL-0631

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0632  
Singer of "The Producers"  
Cassette ANL-0632

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0633  
Singer of "The Producers"  
Cassette ANL-0633

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0634  
Singer of "The Producers"  
Cassette ANL-0634

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0635  
Singer of "The Producers"  
Cassette ANL-0635

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0636  
Singer of "The Producers"  
Cassette ANL-0636

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0637  
Singer of "The Producers"  
Cassette ANL-0637

**THE PRODUCERS**  
The Producers  
"The Producers"  
ANL 0638  
Singer of "The Producers"  
Cassette ANL-0638

**MARIA ELLEN**  
Maria Ellen  
"Maria Ellen"  
ANL 0639  
Singer of "Maria Ellen"  
Cassette ANL-0639

**FOGGY MOUNTAIN BREAKDOWN**  
Foggy Mountain  
"Foggy Mountain Breakdown"  
ANL 0640  
Singer of "Foggy Mountain Breakdown"  
Cassette ANL-0640

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0641  
Singer of "The King is Coming"  
Cassette ANL-0641

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0642  
Singer of "The King is Coming"  
Cassette ANL-0642

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0643  
Singer of "The King is Coming"  
Cassette ANL-0643

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0644  
Singer of "The King is Coming"  
Cassette ANL-0644

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0645  
Singer of "The King is Coming"  
Cassette ANL-0645

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0646  
Singer of "The King is Coming"  
Cassette ANL-0646

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0647  
Singer of "The King is Coming"  
Cassette ANL-0647

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0648  
Singer of "The King is Coming"  
Cassette ANL-0648

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0649  
Singer of "The King is Coming"  
Cassette ANL-0649

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0650  
Singer of "The King is Coming"  
Cassette ANL-0650

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0651  
Singer of "The King is Coming"  
Cassette ANL-0651

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0652  
Singer of "The King is Coming"  
Cassette ANL-0652

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0653  
Singer of "The King is Coming"  
Cassette ANL-0653

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0654  
Singer of "The King is Coming"  
Cassette ANL-0654

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0655  
Singer of "The King is Coming"  
Cassette ANL-0655

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0656  
Singer of "The King is Coming"  
Cassette ANL-0656

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0657  
Singer of "The King is Coming"  
Cassette ANL-0657

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0658  
Singer of "The King is Coming"  
Cassette ANL-0658

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0659  
Singer of "The King is Coming"  
Cassette ANL-0659

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0660  
Singer of "The King is Coming"  
Cassette ANL-0660

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0661  
Singer of "The King is Coming"  
Cassette ANL-0661

**THE KING IS COMING**  
The King is Coming  
"The King is Coming"  
ANL 0662  
Singer of "The King is Coming"  
Cassette ANL-0662

# RON GOODWIN and His Orchestra

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## *Adventure and Excitement*

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8/30/13  
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**THE OFFICIAL  
LONDON  
MARATHON  
THEME  
"THE TRAP"**  
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Over 60 minutes of music including  
Lawrence of Arabia, The Trap, Aces High, Lara's Theme  
from Dr Zhivago, Where Eagles Dare, The Big Country  
many more

# RON GOODWIN and His Orchestra

## *Adventure and Excitement*



### SIDE 1

1. **THE MAGNIFICENT SEVEN** 2.02  
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3. **LARA'S THEME FROM "DR ZHIVAGO"** 2.35  
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4. **THEME FROM "WHERE EAGLES DARE"** 3.06  
© 1970 (Goodwin) SBB United Partnership
5. **SUITE FROM "MONTE CARLO OR BUST"** 6.51  
© 1975 (Goodwin) Famous Chappell
6. **THE MUSIC OF RICHARD RODGERS** 2.51
  - A) THE CAROUSEL WALTZ
  - B) OKLAHOMA© 1971 A) Chappell Music Ltd. B) Standard Music Ltd
7. **GALLOPING HOME (THEME FROM "THE ADVENTURES OF BLACK BEAUTY")** 2.14  
© 1975 (King) Standard Music Ltd
8. **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (FROM FILM OF SAME NAME)** 6.08  
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9. **THEME FROM "BATTLE OF BRITAIN"** 2.16  
© 1970 (Goodwin) SBB United Partnership

### SIDE 2

1. **THEME FROM "THE TRAP"** 3.10  
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ORIGINAL SOUNDTRACK

# EXODUS





"THE DRAMA AND THE PASSION OF  
ONE OF THE EPIC EVENTS OF THE  
TWENTIETH CENTURY!"

LIFE MAGAZINE



OTTO PREMINGER PRESENTS  
PAUL NEWMAN / EVA MARIE SAINT  
RALPH RICHARDSON / PETER LAWFORD  
LEE J. COBB / SAL MINEO / JOHN DEREK  
JILL HAWORTH

**EXODUS**

WITH HUGH GRIFFITH, GREGORY RATOFF, FELIX AYLMER AND DAVID OPATOSHU • SCREENPLAY BY DALTON TRUMBO • BASED ON  
THE NOVEL BY LEON URIS • PHOTOGRAPHED IN SUPER PANAVISION 70, TECHNICOLOR BY SAM LEAVITT  
A UNITED ARTISTS RELEASE • PRODUCE AND DIRECTED BY OTTO PREMINGER

SIDE 1

1. **THEME OF EXODUS** (2:50)
2. **SUMMER IN CYPRUS** (4:48)
3. **ESCAPE** (1:50)
4. **ARI** (5:00)
5. **KAREN** (2:20)
6. **VALLEY OF JEZREEL** (4:20)
7. **FIGHT FOR SURVIVAL** (3:10)  
(INCLUDES HATIKVA-MARCH  
VERSION)

SIDE 2

1. **IN JERUSALEM** (4:00)
2. **THE BROTHERS** (4:00)
3. **CONSPIRACY** (2:50)
4. **PRISON BREAK** (3:40)
5. **DAWN** (4:30)
6. **FIGHT FOR PEACE** (1:50)
7. **HATIKVA** (3:10)

Music Composed By Ernest Gold  
Except "Hatikva" Traditional, Arranged By Heinz Sandauer

The Hollywood Studio Orchestra Conducted By Mitchell Powell

Mastered by David Hernandez at  
MCA/Whitney Recording Studio,  
Glendale, California

**MCA RECORDS**  
MCA-35085

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# BEETHOVEN

SYMPHONIES/SINFONIEN 8 & 9

LONDON PHILHARMONIC ORCHESTRA & CHOIR

# BERNARD HAITINK



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# LUDWIG VAN BEETHOVEN (1770-1827)

6598 461

Side 1/Seite 1/Face 1:

Symphony No. 8 in F, Op. 93

Sinfonie Nr. 8 F-dur op. 93

Symphonic n° 8 en fa majeur, op. 93

1. Allegro vivace e con brio
2. Allegretto scherzando
3. Tempo di minueto
4. Allegro vivace

Side 2/Seite 2/Face 2:

Symphony No. 9 in D minor, Op. 125  
"Choral"

Sinfonie Nr. 9 d-moll op. 125

mit Schlußchor über Schillers Ode

"An die Freude"

Symphonic n° 9 en ré mineur, op. 125

"Avec chœurs"

1. Allegro ma non troppo, un poco maestoso

6598 462

Side 3/Seite 3/Face 3:

2. Molto vivace

3. Adagio molto e cantabile

Side 4/Seite 4/Face 4:

4. Presto - Allegro assai

Hannelore Bode, soprano/Sopran

Helen Watts, contralto/Alt

Horst Laubenthal, Tenor/ténor

Benjamin Luxon, bass/Baß/basse

London Philharmonic Choir

(Chorus Master/Enstudierung/Chef des chœurs: John Alldis)

LONDON PHILHARMONIC ORCHESTRA

conducted by/Dirigent/direction:

BERNARD HAITINK



Beethoven Haitink. Photo: Michael Evans.

Beethoven by Carl Joseph Willmann, 1823.

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Renaissance  
Anglaise*



*Alfred Deller  
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## LA RENAISSANCE ANGLAISE

### DISQUE 1

#### LUTE SONGS

- A - It was a lover and his lass  
Take, o those lips away  
O Mistress Mine  
Strike it up Tabor  
Willow Song  
Where the bee sucks  
How should I your true love know  
Walshingham variations  
We be soldiers three  
B - Misereere my maker  
Shall I sue  
I care not for these ladies  
Come heavy sleep  
Of all the birds  
I saw my lady weep  
Will thou unkind  
The Cypress Curtain

Thomas Morley  
John Wilson  
Thomas Morley  
Thomas Weelkes  
Anonyme  
Robert Johnson  
Anonyme  
Francis Cutting  
Anonyme  
Anonyme  
John Dowland  
Thomas Campion  
John Dowland  
John Bartlet  
John Dowland  
John Dowland  
Thomas Campion

### DISQUE 2

#### MUSIQUE INSTRUMENTALE, MADRIGAUX, ANTHEMS

- A - Prayer to Hezekiah  
Behold thou hast made my days  
Pavan  
The secret alms  
O Lord in thy Wrath  
Great King of Gods  
Song of Moses  
B - Joyne Hands  
Now, o now I needs must part  
O let me live  
Solo Soloists  
If that a sinner's sighs  
Almighty God  
My Lord Willoughby's Welcome Home

Orlando Gibbons  
Thomas Morley  
John Dowland  
Thomas Tomkins  
Thomas Morley  
John Dowland  
Thomas Ford  
John Dowland

### DISQUE 3

#### MUSIQUE SACREE

- A - Les Lamentations de Jérémie le Prophète  
(Deux premières leçons du premier Nocturne  
du Jeudi-Saint)  
B - Messe à cinq Voix

Thomas Tallis  
William Byrd

Enregistrements Deiler Recordings  
Maquette : Relations, 04 Saint-Michel de Provence

Impression : Glory



# Those Legendary Leading Ladies Of Stage, Screen & Radio

Original Recordings  
of the 30's  
Volume 2

ETHEL MERMAN



I GET A KICK OUT OF YOU

FRANCES LANGFORD



I'M IN THE MOOD FOR LOVE

GERTRUDE NIESSEN



WHERE ARE YOU?

ALICE FAYE



WAKE UP AND LIVE

IRENE DUNNE



LOVELY TO LOOK AT

MARY MARTIN



MOST GENTLEMEN DON'T LIKE LOVE

DOROTHY LAMOUR



PANAMANIA

ELLA LOGAN



SOMETHING I DREAMED LAST NIGHT

KAY THOMPSON



YOU LET ME DOWN

MARTHA RAYE



ONCE IN A WHILE

# THOSE LEGENDARY LEADING LADIES OF STAGE, SCREEN & RADIO

Original  
Recordings  
Of The 30's  
Volume 2  
Produced by  
Larry Carr

KH 32423

Side 1  
**ETHEL MERMAN**  
**I GET A KICK OUT OF YOU—1934**  
**FRANCES LANGFORD**  
**I'M IN THE MOOD FOR LOVE—1935**  
**IRENE DUNNE**  
**LOVELY TO LOOK AT—1935**  
**KAY THOMPSON**  
**YOU LET ME DOWN—1935**  
**GERTRUDE NIESSEN**  
**WHERE ARE YOU?—1936**

Side 2  
**DOROTHY LAAMOUR**  
**PANAMANIA—1937**  
**ALICE FAYE**  
**WAKE UP AND LIVE—1937**

**MARTHA RAYE**  
**ONCE IN A WHILE—1938**  
**ELLA LOGAN**  
**SOMETHING I DREAMED**  
**LAST NIGHT—1939**  
**MARY MARTIN**  
**MOST GENTLEMEN DON'T**  
**LIKE LOVE—1939**

The selections are ASCAP.  
Electronically re-recorded to simulate stereo.

There is nothing new about legendary ladies, leading or not. Happily, they have always been with us, and, perhaps, because most are blessed with longevity, their legends are usually more firmly established than those of their male counterparts. But there was something about the 1930's, the need for entertainment, the delight in a new star, the dreams so necessary to most of the population, that provided rich soil for the growing of legends. It was a decade of ups and downs, of new hope followed by new disillusionment, of new deals and old sins. Only the great stars seemed above it all, but so long as somebody was, the rest of us managed.

It was also a revolutionary decade for women. From Frederick Lewis Allen's *Since Yesterday*: "The new type of the early nineteen-thirties was alert-looking rather than bored-looking. She had a pert, uptight nose and an agreeably intelligent expression; she appeared alive to what was going on about her, ready to make an effort to give the company a good time. She conveyed a sense of competence." Part of the reason for this new kind of girl, of course, was the sudden need for women to work. The kille flapper of the twenties was of little use to a struggling family of the thirties. But, too, there was a new femininity. *Vogue* magazine declared in 1932 that curves were

back, and Mae West proved it. Hemlines, a foot from the floor, took most of the decade to climb back to the knees, but the thirties emphasized that wonderful difference. These legendary ladies merely emphasized it more.

Ethel Merman arrived on Broadway in 1934 as the star of Cole Porter's *Anything Goes*. It was a year of hits for the theater, and Merman was already assured of her legend. After all, she had managed to be supplied with songs to sing by the greatest of Broadway composers, beginning with the Gershwins. And ever since *Girl Crazy*, in which *Luce* Merman had been given *I Got Rhythm* as her opening number on the musical stage, she had been heard from every year. Now it was Cole Porter. Later, it would be Irving Berlin. From *Anything Goes* Ethel Merman sings *I GET A KICK OUT OF YOU*.

There was another way to create a legend in that decade. It did not require projection. Indeed, it created the art of crooning. But it offered the opportunity for a whisper to be heard from coast to coast, and the continuing number of musical shows on the new radio networks rivaled any success on Broadway.

Frances Langford created her legend for most of us by being heard on such programs as *Hollywood Hotel*, with Dick Powell as master of ceremonies. Softly sexy every week, she sang to half the population on the biggest stage of all. Typical of her performances was *I'M IN THE MOOD FOR LOVE*, a song by Jimmy Hughes and Dorothy Fields from *Every Night at Eight*.

By the middle of the decade Hollywood had a great star. She came from Broadway, and the film epic *Cimarron*, which starred Richard Dix, established Irene Dunne as early as 1931 as a legendary leading lady. Then, when Jerome Kern's Broadway hit *Roberta* was made into a movie, a song was added, and Irene Dunne sang it. *LOVELY TO LOOK AT* was the song.

Kay Thompson's career has always been measured in wider dimensions than most of the stars with whom she shared the glamorous spotlight. It too included Broadway and a show called *Hotory for What?*, but in 1935 Kay was singing on a weekly radio show hosted by Donnis O'Keefe and featuring the orchestra of the Cosmo Club. Movies and nightclubs were also included, but Kay, for instance, was hired by M-G-M as a vocal arranger and composer of special music-

rial. It was in her choruses for M-G-M films that the Williams brothers were first introduced to show business, to say nothing of her young accompanist, a boy named Hugh Martin. Later, the best-selling stories about *Blaise* brought Kay Thompson a wider audience as a writer. And, just to round out a full career, she was married to the great trombonist Jack Jenney and became Liza Minnelli's godmother. Here Kay sings *YOU LET ME DOWN*, by Harry Warren and Al Dubin.

Gertrude Niesen was another whose legend was created on the air. Her mentor was Rudy Vallee, who signed her to appear on his *Fleischmann Hour*. She continued in radio, added appearances at the Palace and Radio City Music Hall, and ranked with Kate Smith and Ruth Etting in national popularity. Much later, she made her Broadway debut in *Follies The Girls*, 1944, but she sang the thirties away with songs like Adamson's and McHugh's *WHERE ARE YOU?* from the only motion picture she ever made, *Top of the Town*.

Then, there were the movie stars, whose legends were developed in weekly fan magazines and gossip columns, who lived in the Hollywood odd of the 1930's, when even being behind the lace curtain had a fairy tale. And even before Hope and Crosby found her, Dorothy Lamour appeared with Fred MacMurray, still playing the saxophone, in a picture entitled *Swing High, Swing Low*. From that film, in 1937, Lamour sings *PANAMANIA*.

Or Alice Faye. She too was, for most of us, a picture on a screen with a series of musical films in which she always sang, always got her man. *WAKE UP AND LIVE* is the title song from one of these series of distractions we all went to see. The song is by the hit-making combination of Mack Gordon and Harry Revel.

Martha Raye was always a disconcerting star. She arrived in the lives of most of us as the brash, big-mouthed comedienne, the foil for the glamorous star, the comely relief usually needed. But Martha Raye just happens to be one of the most sensitive of singers, and, fortunately, she was often allowed to prove it on records, films, the air, and in the theater. Then, there was tenderness and a lovely sound. I've heard her gently singing *Autumn Leaves* with only Harp's harp as accompaniment, and there was a nothing funny about either of these funny people. Here she sings another moving song of the thirties, *ONCE IN A WHILE*.

Ella Logan, from Scotland, managed to complete her legend as late as 1947 in *Finian's Rainbow*, but she was firmly established in America in the thirties thanks to Hollywood and the radio. And, somewhat like Martha Raye, she often sang a different legend. Here, from *George White's Scandals of 1939*, she sings *SOMETHING I DREAMED LAST NIGHT*.

It is appropriate that this series of recording great ladies of another era should end with Mary Martin, for in 1938 her legend was yet to come, yet with the end of the decade the beginning of her incredible career got off to a freer career start with one song. On Broadway and unknown until opening night, *My Heart Belongs to Daddy* to an ovation. Two decades of hit musicals were to come from that night and a legend richly deserved. From that first show, *Leave It to Me*, she sings Cole Porter's *MOST GENTLEMEN DON'T LIKE LOVE*.

Listening, remembering, I have asked myself what it was that made these ladies legends, for legends take years to create and unique talent to sustain. Would they have been as legendary in another time? Certainly, each would have been heard from generation early on, but the timing could not have been better. Never before or since has the musical theater been so healthy. It was a time when a young musician tried each season, when Kern, Gershwin, Porter and Berlin, Rodgers and Hammerstein all wrote for the stars. It was also a time when Hollywood had the formula America wanted, when two-thirds of the population went to the movies wanting only more of the same. It was a time, also, when radio, free and in half the homes of the country, unified America's taste in entertainment and used every bit of talent in the land.

Most important, I believe, the time was right because it was a crisis time for all of us, rich and poor. The days were often long and far from easy. Then came the evening of the Saturday Evening Post, there, dependably beautiful, appearing without a care in the world, warning us that the most talented women in the world.

Irving Townsend

Cover Design: Karen Lee Grant/Photo Tuning  
Marcel Oliver/Photo Research: Lester Glasser/  
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"The Sound of Music," Warner Bros.

# ALL IN THE BOONE FAMILY



# ALL IN THE BOONE FAMILY

## Side One

I Believe In Music—3:10

\*I Mr. Blue—2:19

Pay The Piper—3:05

Did You Give The World Some Love Today, Babe—2:40

A Satisfied Mind—3:30

Sweet, Sweet Song Of Salvation—2:57

## Side Two

Silver Threads And Golden Needles—3:46

\*I All For The Love Of Sunshine—3:04

The Last Thing On My Mind—5:05

The Three Bells—2:55

Gotta Travel On—2:55

Arranged, Conducted, and Produced by Fred Werner

\*Produced by Mike Curb and Don Costa and Arranged by Don Costa

Cover Photography: Gene Trindl

Liner Photography: Mike Palodin

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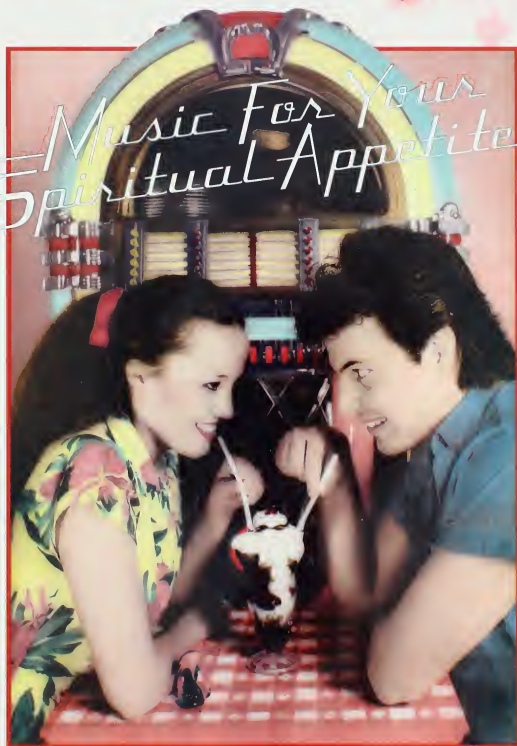



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*Side One*

## HAVE YOURSELF COMMITTED

Bryan Duncan from "Have Yourself Committed" LS 5871

## COME ON ELAINE

Rob Frazier from "Cut It Away" LS 5859

## SEND ME

Allies from "Allies" LS 5864

## ELEVATOR MUZIK

Resurrection Band from "Mammy Don't Love  
Daddy Anymore" LS 5803

## NEVER FELT BETTER

Barnabas from "Approaching Light Speed" LS 5829

Direction and photography

Gary Whitlock

Photo hand coloring  
and project coordinator

Kim Whitlock

Graphics

Glen Christensen &amp; Associates

Custom photo printing  
Igo Lepejzon*Side Two*

## THAT'S WHEN THE ANGELS REJOICE

Larry Bryant from "The Artist" LS 5851

## TRAIN UP A CHILD

Rob Frazier from "Cut It Away" LS 5859

CAN'T GET YOU  
OUTTA MY MINDResurrection Band from "Mammy Don't Love  
Daddy Anymore" LS 5803

## COMPUTER AGE

Sweet Comfort Band from  
"Perfect Timing" LS 5831Mastering and digital cassette  
Steve Hall of Future Disc Systems  
Hollywood, CaliforniaSpecial thanks to  
Michael Lloyd for "setting the mood"  
with his vintage jukebox!

Models

Colleen Stark and  
George Vashon

I'll never forget my earliest experience with religious "rock and roll." I was 12 years old and was sitting in my home church enraptured as the Spurrlaws sang a Ralph Carmichael tune. I'll bet you can remember your initial response to this wondrous new art form as well. It's right up there with first date, first car, first day of school and a whole host of tender, early emotions. Contemporary Christian Music is the dessert topping of our spiritual diet. While it may not be the singular nutrition upon which we should base our theological intake, it certainly helps it taste better! I can remember countless times that my life has felt heavy with discouragement and hopelessness, and just the right gospel melody has lifted my spirits. Sometimes there's just no better therapy than music to comfort, inspire, celebrate and embrace God's aggressive love for man.

This album is dedicated to unleashing all of your negative emotions in a burst of festive energy. Take a few moments, sit back and let us introduce you to some of the sweetest sounds from our musical menu—MUSIC FOR YOUR SPIRITUAL APPETITE!

—Gary Whitlock

**Light Records**  
*The Artist Company*

# LOVE LETTERS

MAM'SELLE  
LOVE LETTERS  
EASY TO LOVE  
I'LL NEVER SMILE AGAIN  
AND OTHERS

# DICK HAYMES

*Memoir*

There is a small and select number of exponents of the popular song whose names mean constant quality and finesse, no matter what particular complexion of simulated sound may be swirling the place of music in the current hit parade. They are roughly like the name: vibrant, rising like a top of the world, leader initially in the nineteen forties, and perhaps to most of today's young pop pickers, they are long in the tooth and rather too sagacious for the consideration of the question is put about who is your favourite singer of pop ballads.

Any close connoisseur of really good singing who is over thirty and many people think you need to be over thirty to be really close connoisseurs of really good pop ballad singing will all give you one permission or another of this small select number's names when asked the question. Crosby, Sinatra, Coe, Peggy Lee, Dinah Shore and Tony Martin are six of the most widely known names to crop up in answer to the question. And, if the person you are questioning is an expert in assessing and appreciating the highest form of the pop ballad singing art, he or she will not fail to mention the name of Dick Haymes as well.

Dick was born in Argentina in 1916 on a ranch owned by his father, one Buenos Aires Haymes, who was a well known singer. Haymes neté had come from Ireland to the New World, where he became famous in musical comedy under the name of Marguerite Wilson, singing in Broadway production like "The Blossom Time" and also in "The Merry Widow" in London. Dick was two, he went with his mother and his younger brother Robert to New York for a year, followed by an international life covering most of the globe when Mrs. Haymes resumed her singing career. Dick attended school in four different countries, and lived on and off in Paris for ten years, acquiring a fluent knowledge of French.

His own singing debut occurred at the age of fifteen when he appeared in an amateur production in Spring Lake, New Jersey. A local bandleader spotted him, and offered him the post of vocalist with his band for twenty-five dollars a week. Dick accepted, and sang with the group right through the summer until the next college term started. Back at school he organised his own dance band, which played regularly at campus functions, and from 1934 to 1938 after school in local pubs, amusement halls and at private parties.

From 1933 to 1938 he was in Hollywood, trying to write hit songs and not doing very regularly or very well. He eked out a precarious financial existence by playing bit parts in Western films, and developed an affection for watching a good Western that has endured ever since. He sang for a while with the late Bunny Berigan's orchestra and made a short-lived and abortive attempt to found a dance company of his own. He met the Katzen jammers which folded through lack of funds. Dick then divided his time between the cowboy film sets and a local radio station, where he was the staff romantic singer.

Next he shook the dust of Hollywood film prairies from his feet, and headed for New York's Tin Pan Alley, armed with a bundle of newly-written songs. One of the people he met there was Harry James, who declared frankly that he disliked the Haymes songs but was interested in the lyrics. When Betty broke again, Dick responded to this interest, became vocal with the James orchestra in New York, and was an instant success. Later, when the James orchestra took to the road again, Dick left and launched a fourteen-piece band of his own. But his luck was out again because the orchestra had barely started fulfilling its initial bookings in 1942 when the American censorship authorities notified Dick of his key position, obliging him to disband altogether. He started singing with Benny Goodman, and then went back to California again with the Tommy Dorsey orchestra.

Dick finally decided that if he remained a band singer much longer, that was all he would ever be, and the only path ahead was a downward one. So he left Dorsey, and made another attempt to sell songs and obtain engagements as a featured singer. He was broke again when he was introduced to Helen Cogoli's manager, Bill Bitt, who arranged to introduce him to well, and set him back on the road to fame and fortune as a stage, cabaret and film singer.

Dick's professional life has followed a relentless anaka-and-ladders pattern all the way. A series of zeniths and nadirs, highpoints followed by setbacks which could have permanently vanquished people of lesser character and calibre. One of the most formidable difficulties arose in 1953 over citizenship. Following the circumstances of Dick's birth, he had no American father. He was arrested by the American immigration authorities, and for a time faced deportation. This followed an uneasy year during income tax assessments and problems. But Dick, after his fortune, Dick never loses his nerve or his resolve to avoid staying in one successful hit song after another. And, whatever the Haymes fortunes, his voice remains consistently good and impeccable in style and execution of the songs he sings.

This LP presents some vintage and outstanding Haymes recordings, for which he was accompanied by the orchestra of the late Victor Young or Gordon Jenkins. IT COULD HAPPEN TO YOU is a gentle warning about how easy it is to fall in

love, delivered by someone who's just found out. MAM'SELLE was one of Dick's biggest hits, capturing a Parisian flavour and a happy time of an affair is recounted and its eventual ending is somberly anticipated. Dick wistfully recalls the springtime and summer of a love story when THE WIND WAS GREEN and the inexpressible autumn and winter of loneliness and despair which followed, and then asks WHAT'S GOOD ABOUT GOODBYE? over a legatine rhythm as he implodes the lady to stay and never say goodbye. LOVE LETTERS strikes a happier note, telling of the comfort and consolation afforded by such misadventures bridging the distance between lovers apart. Dick indulges in some forlorn wishful thinking when LIGHTS ARE LOW, imagining that the departed loved one is still there with him in the lonely late evening.

Cole Porter's classic EASY TO LOVE opens Side 2 with a whole string of good reasons why the lady should say yes instead of disagreeing. Gordon Jenkins' plans provide a concerto introduction and accompaniment for YOUR HOME IS IN MY ARMS as Dick welcomes the errant lady to where he really belongs. The theme of the next song is implicit in its title and second line "until I smile at you" expressing lifelong devotion and singleness of mind even though the romance may be over forever. The Kurt Weill-Maxwell Anderson standard LOST IN THE STARS is an original allegorical story, and Irving Berlin's WHAT'LL I DO? is a plea for advice when all that's left of a love affair is a photograph and dreams that won't come true. The album ends with a story about a love which never made itself known and was never even realised by its recipient.

Dick Haymes can perhaps be termed a product of the "crooner" era. But, whatever the name or label, there can be no denial of the excellence and fidelity of his singing, the sort of singing which never deteriorates or grows less in value.

NIGEL HUNTER

#### SIDE ONE

1. IT COULD HAPPEN TO YOU (Van Heusen/Burke)
2. MAM'SELLE (Goulding/Gordon)
3. WHEN THE WIND WAS GREEN (Hunt)
4. WHAT'S GOOD ABOUT GOODBYE? (Arlen/Robin)
5. LOVE LETTERS (Young/Heyman)
6. WHEN LIGHTS ARE LOW (Carter/Williams)

#### SIDE TWO

1. EASY TO LOVE (Cole Porter)
2. YOUR HOME IS IN MY ARMS (Wildman/Raye)
3. I'LL NEVER SMILE AGAIN (Tudman)
4. LOST IN THE STARS (Weill/Anderson)
5. WHAT'LL I DO (Berlin)
6. MY SILENT LOVE (Heyman/Suesser)

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AND REEL SOCIETY



## SIDE A

1. MARCHES AND REEL – 4:43  
 Lovat Scouts (J. S. Skinner)  
 Duke of Fife's Farewell To Desdise (J.S. Skinner)  
 Big John MacNeil (P. Milne)
2. MARCHES, STRATHSPEY AND REEL – 3:50  
 Glencoe March (Dun R. MacDonald)  
 74th's Farewell to Aberdeen (Traditional)  
 Cameron's Got His Wife Again (Traditional)  
 Homeward Bound (Traditional)
3. JIG SELECTION – 3:11  
 Teviot Bridge (Traditional)  
 Swoof Of Repentance (Traditional)  
 Hugh Allan's Jig (Malcolm Dewart)
4. MARCH, STRATHSPEY AND REEL – 3:32  
 The Bonnie Lass Of Headlake (MacOuarrie)  
 Miller O'Hara (J. S. Skinner)  
 Lord Dalhousie (Traditional)
5. MARCH SELECTION – 3:30  
 Road To The Isles (Traditional)  
 Donald MacLean's Farewell To Oban (A. MacNeil)

## SIDE B

1. MARCH, STRATHSPEY AND REEL – 3:19  
 Marchioness Of Huntly (Marshall)  
 Marquis Of Blandy's Farewell (Marshall)  
 Miller's Reel (Traditional)
2. MARCHES AND REEL – 2:34  
 Glenquy March (Traditional)  
 Highland Ladsie (Traditional)  
 Picnic Reel (Traditional)
3. JIG SELECTION – 3:11  
 River Bend Jig (Dun R. MacDonald)  
 Charlie Hunter (B. MacLeod)  
 Road To Skye (Traditional)
4. MARCH, STRATHSPEY AND REEL – 4:10  
 Concert March (Dun R. MacDonald)  
 Anna Mac Grant (E. Brund)  
 Sandy MacIntyre's Trip To Boston (J. Campbell)
5. MARCH SELECTION – 2:43  
 Balkan Hills (Traditional)  
 Lasses of Campbell Street (Dun R. MacDonald)
6. STRATHSPEY AND REELS – 3:08  
 Miss Drummond of Perth (Traditional)  
 Mason's Apron (Traditional)  
 Mrs. MacLeod of Kassy (Traditional)  
 Deil Among The Tailors (Traditional)

## MEMBERS OF THE GLENGARRY STRATHSPEY AND REEL SOCIETY ARE

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## THE GLENGARRY STRATHSPEY AND REEL SOCIETY

For nearly ten generations in Glengarry County, Scottish violin music has provided a welcome and much needed respite for the inhabitants of this unique heilan' hame in the most easterly corner of the province of Ontario. No celidh was considered to be complete without the playing of one or several violinists, usually accompanied by a pianist. Care and toil were chased away with mirth and music.

"Chords that vibrate sweetest pleasure  
 Thrill the deepest notes of woe."  
 (Burns)

The Glengarry Strathspey and Reel Society was founded in 1977 to preserve the Scottish music tradition in Glengarry, to add to the Glengarry repertoire from other sources such as Cape Breton, but most of all to enjoy the good fellowship of musicians who delight in Scottish violin music.

This recording comes in response to suggestions from Scottish music enthusiasts and consequently the selections reflect their most frequent requests. It is dedicated to the memory of the many distinguished Glengarry musicians who passed down their distinctive style of Scottish music.

# THE VIOLINS OF THE GLENGARRY STRATHSPEY AND REEL SOCIETY

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By –  
 LOCH GARRY MUSIC  
 c/o Box 1314  
 Alexandria, Ontario

Photography By – Gordon McCallum

Arrangements By –  
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Original Motion Picture Soundtrack  
From the Academy Award Winning film

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AND  
WHITE  
IN  
COLOR"**



Music by  
Pierre Bachelet

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# Original Soundtrack Album BLACK AND WHITE IN COLOR

## Side One

- 2:43 "Black and White" Theme
- 2:05 The Letter
- 3:30 The Battle
- 2:57 Crossing the Rhine
- 3:00 La Chanson des Souliers-vocal

## Side Two

- 2:43 "Black and White" theme-vocal (Vocal: Pierre Bachelet)
- 2:28 Marketplace Recruits
- 2:42 Fresnoy's Theme
- 2:45 Fresnoy's Review
- 2:05 Ivory Coast Drums
- 2:05 Finale

Music composed by Pierre Bachelet  
Arranged and conducted by Mat Carlsson  
Lyrics by Pierre Bachelet  
Motion picture score produced by Roger Tokarz  
Original publishers Editions Musicales Sforzando/Sirocco (SAGEM)  
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Emanuel L. Wolf presents  
An Arthur Cohn Production



Directed by Jean-Jacques Annaud Produced by Arthur Cohn, Jacques Perrin, Giorgio Silvagni  
Original screenplay by Jean-Jacques Annaud, Georges Conchon Music and lyrics by Pierre Bachelet  
An Allied Artists release

Starring Jean Carmet, Jacques Spleesser, Catherine Rouvel and the inhabitants of Nioufolun, Ivory Coast, Africa.

Deservedly winner of the "Best Foreign Language Film" category of the Academy Awards for 1979, **BLACK AND WHITE IN COLOR** is a superbly ironic motion picture. It deals with the follies of civilized men, mistaken notions of patriotism and supremacy of class and country.

Pierre Bachelet, just 30 years old, composer of many evocative scores including *EMMANUELLE* and the melancholy bittersweet music for *THE STORY OF O*, dealt with the basic theme of **BLACK AND WHITE IN COLOR** with sensitivity and taste.

His satirical view of the characters and events is perfectly realized by the music which underlines and heightens the impact of the story. At the same time, his Gallic sophistication and tolerance of men's foibles makes itself felt in shrewdly observed counterpoints to the action.

The "Black and White" Theme is the center of the film score. It evokes a nostalgia for an era long past, the time of World War I, but at the same time points up that some things never change.

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# The Special Magic of

## Side One

1. The More I See You  
Harry Warren/Mack Gordon
- \*2. This Heart Of Mine  
Harry Warren/Arthur Freed
- \*3. These Foolish Things  
Jack Strachey/Harry Link/Holt Marvel
- \*4. Everytime  
Ralph Blane/Hugh Martin
- \*5. Dancing In The Dark  
E. B. Sallis/Howard Dietz
- \*6. Always  
Irving Berlin
- \*7. Stars Fell On Alabama  
Frank Perkins/Mitchell Parrish
- \*8. San Antonio Rose  
Bob Wills
- \*9. Isn't It Kinda Fun?  
w Helen Forrest  
Richard Rodgers/Oscar Hammerstein

18:41

## Side Two

1. There's No You  
Hal Hopper/Tom Adair
2. How Deep Is The Ocean?  
Irving Berlin
- \*3. Swanee  
George Gershwin/Irving Caesar
- \*4. Dick Haymes Show  
a. Let The Rest Of The World Go By (theme)  
E. B. Sallis/Brennan
- \*b. Maybe  
Allen Pym/Frank Madden
- \*c. All The Things You Are  
Jesse Kern/Jimmy McHugh/Dorothy Fields
- \*d. So In Love  
Cole Porter
- \*e. Al Snowdown  
Walter Donaldson
- \*f. Lovely To Look At  
Jesse Kern/Jimmy McHugh/Dorothy Fields
- \*g. Of Thee I Sing  
George Gershwin/Ira Gershwin

19:37

\*Did Not Commercially Record.

Orchestra Conducted by Gordon Jenkins-Carmen Dragon

*Dick Haymes was one of the best baritone pop singers of the forties, and one of the few who had the opportunity to apprentice with three of the biggest names in the band business. Beginning with Harry James (1940-41), then Benny Goodman (1942) and finally Tommy Dorsey (1942-43), he was a true product of the big band era. During the spring of 1943, Haymes began his career as a single and established himself as a star of night clubs, radio, motion pictures and later television. The material contained in this album continues the tradition of album #SRO 1001 and represents more of the "special magic" created by Dick Haymes during the Fabulous Forties.*

Arthur Schwartz and Howard Dietz collaborated on many outstanding musical projects from Broadway to Hollywood. THE BANDWAGON was one of their finest efforts. From this outstanding 1931 show came many fine songs, among them "Dancing In The Dark." Blessed with both a beautiful melody and a lovely lyric, it is a classic composition, masterfully interpreted here by Dick Haymes.

"Always," the durable Irving Berlin ballad, originally written for the 1925 stage production THE COCONUTS, was revived in the 1944 film version of the show.

"Stars Fell On Alabama," the 1934 popular song, destined to become a standard, was penned by Frank Perkins and Mitchell Parrish. Although another ideal number for the Haymes baritone, he never recorded it commercially.

Country and Western music has long been an important part of musical Americana and one of the biggest C & W hits of 1940 was Bob Wills' "San Antonio Rose." Now Dick Haymes swings with ease through this all-time favorite.

Side one concludes with the 1945 Rodgers and Hammerstein tune "Is Kinda Fun" from the musical MATE FAIR, starring Dana Andrews, Jeanne Crain and Dick Haymes. Commercially recorded by Haymes for Decca in July 1945, the version included here differs from the original recording in two ways; it includes songstress Helen Forrest in a duet with Haymes and features the orchestra of Gordon Jenkins instead of that of Victor Young, who provided the backing for the earlier version.

Side two opens with the 1941 Hal Hopper-Tom Adair composition "There's No You," of which Frank Sinatra had the most popular recording of the day. Haymes finally waxed this lovely song in 1963 for Warwick Records. The unique Gordon Jenkins arrangement includes a full choral group.

"How Deep Is The Ocean," another evergreen from the pen of Irving Berlin, was composed in 1932 and first popularized on record by Bing Crosby. Dick Haymes recorded the song twice in his career, once for Decca in 1945 and ten years later for Capitol. The version included here has not appeared on record before.

"Swanee," the bouncing 1918 Gershwin and Caesar composition was one of many pieces of additional music written for the then-current Broadway musical SINRAID, starring Al Jolson. It is interesting to note that thereafter it became one of the trademark tunes for Jolson. The song experienced renewed popularity in 1946 as a result of the film THE JOLSON STORY starring Larry Parks. Once again, a choral group gives depth to a fine Gordon Jenkins arrangement.



A very young Dick

The next series of songs are from an audition record for a proposed radio series called "The Dick Haymes Show." Carmen Dragon conducts the orchestra while Helen Forrest assists Haymes with the vocals. None of the songs performed on the show were commercially recorded by Haymes but they display the many facets of his great vocal style. From the light, rhythmic feeling displayed in the opening "Maybe" through the warm and melodic tenderness of such classics as "All The Things You Are" and "Lovely To Look At," Haymes' unique ability to create a variety of vocal moods is very much in evidence.

Sit back and listen. But above all-enjoy.

Other albums available:  
SRO-1001 Dick Haymes  
The Fabulous Forties



Dick with conductor/arranger Gordon Jenkins

Side one begins with the beautiful "The More I See You," written by Harry Warren and Mack Gordon for the 1945 movie musical DIAMOND HOUSHORE, which starred Betty Grable, Phil Silvers, Carmen Cavallaro and Dick Haymes. The fine string arrangement compliments Haymes' warm rich voice. He first commercially recorded this ballad in January 1945, aided by the baton of the great Victor Young. The version included here was arranged and conducted by Gordon Jenkins.

"This Heart Of Mine," another pretty melody, was penned by Harry Warren, with lyrics by the late MGM producer Arthur Freed. The song was first recorded by Vaughn Monroe in 1944 and gained additional popularity when it was featured in the MGM musical ZIEGFELD FOLLIES OF 1946.

The lush strings of Gordon Jenkins are heard again painting a beautiful backdrop for the 1936 evergreen "These Foolish Things Remind Me Of You," written by Jack Strachey, Harry Link and Holt Marvel. The song, with its memorable melody and poignant lyric, was perfect for Haymes' rich baritone voice. Unfortunately, he never recorded it commercially.

"Everytime" was part of the score for the 1941 Broadway musical BEST FOOT FORWARD, written by Ralph Blane and Hugh Martin. The production starred Jane Allynson and Nancy Walker and ran for 336 performances. "Everytime," like many other novelty tunes of the 40's, was destined for oblivion.

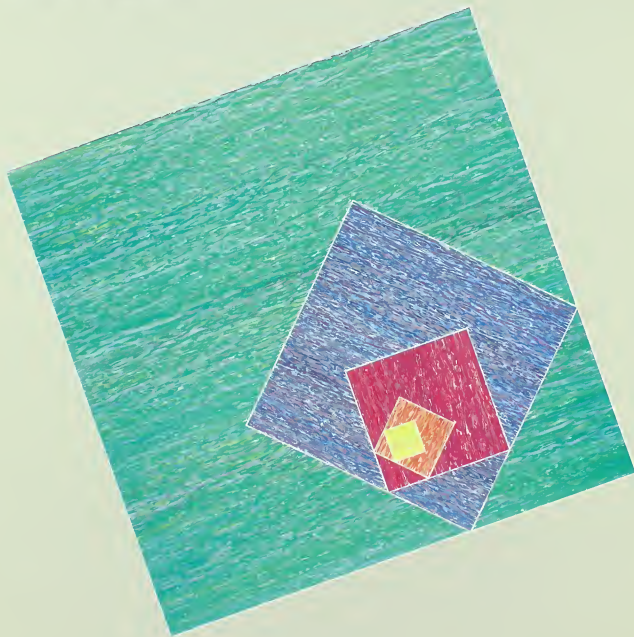
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Recording: L'Eglise Notre-Dame des Roses, Grisy-Suisnes • March 9/10, 1977

Recording Directors: Peter Willems, Toru Yuki

Recording Engineers: Peter Willems, Takeaki Anazawa

Commentary enclosed in English, German and French

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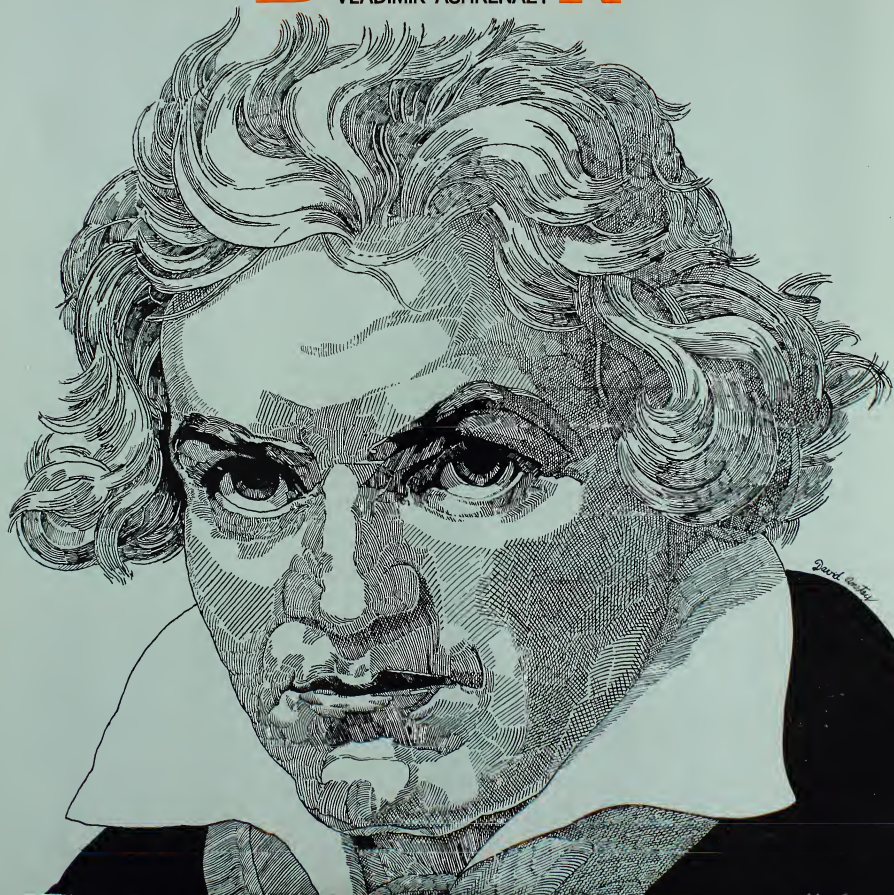




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## PIANO SONATAS Nos. 31 &amp; 32

THE  
VLADIMIR ASHKENAZY

## SONATA NO. 31 IN A FLAT, Op. 110

The Sonata in A Flat, Opus 110, was composed in 1821 at a time when the *Miss Solemnis* was nearing completion and the Ninth Symphony was taking shape. Of the three last Sonatas it is the most intimate, if not the most deeply personal, by *luna, gentile, roughly humorous, sorrowful and serenely confident*.

The opening is marked *con unanimità*, and there are no storms in this movement as there are which sweep through the *Allegro* of Opus 111. The amiable theme is followed in the fifth bar by a lovely singing melody simply accompanied by repeated chords. This in turn gives way to lightly tossed harp-like arabesques without any melodic features. A modulation to the dominant suggests the approach of the second subject, but which of the many themes that thus appear should properly be so called, it is difficult to say. Beethoven has so softened the outlines of sonata-form here that the music becomes completely fluid. What Wagner called "the clatter of dishes being changed" has disappeared. Yet Beethoven does not lose control of form; the movement is not amorphous.

There is no repeat of the exposition and again it would be difficult to say precisely where it ends. Rather it dissolves into the working-out, which opens with the "amiable" theme in F minor. The transition to the recapitulation is similarly blurred. The "amiable" theme which has provided the main subject of the development in conjunction with elements from the other themes slips back into A flat with an accompaniment derived from the *arpeggio* passages.

The second movement is a compact Scherzo in Beethoven's witless vein. The wit has its roughness, so that one cannot be sure whether there is not a growl behind the laugh. The piece opens with a strain like a fantastic march deceptively quiet in F minor, which is promptly repeated very loudly in C major. The second section is more fluent in its theme, but continues the same mood. The Trio in D flat has no concrete melody, but consists of rapid figurations for the right hand while the other leaps above and below on single detached chords. At the end there is a regular repeat of the Scherzo.

As so often in his mature works, Beethoven makes the slow movement and finale continuous. But this *Adagio* is something more than a mere introduction or intermezzo. It opens with some relative-like passages. Then to the sorrowful thrush of repeated chords, the passionate melody of the *aristocratic* enters. It is carried on in one firm, yet supple line till a cadence is reached in A flat.

Here the theme of the fugue enters quietly. To its serene motion in long, even notes, the counter-subject of even triplets is the perfect foil. The fugue is in three voices and is elaborated with a device of counterpoint. It is staid, yet never dry or academic. Among Beethoven's late fugue movements it is, indeed, the most sensuously beautiful. When it has reached its climax, there is a *diminuendo* and a reprise of the *aristocratic* *delente* in G minor, its melody now broken with pauses that make it sound more grief-stricken than ever. At the end, a series of detached chords and an upward *arpeggio* lead

to a resumption of the fugue in G major, marked "graciously regaining vitality." The fugue theme appears in inverted so that it falls instead of rising. This fugue device has also the emotional effect of making the once aspiring theme reflect for a while the sorrow of the *aristocratic*. A modulation to G minor brings the subject back the right way up and in augmentation in the upper voice, while the other two have it in diminution. Next, its dotted crotchets are further diminished to semiquavers but played *meno allegro*. This brings the movement back to the tonic for the eloquent peroration, in which Beethoven abandons counterpoint for full harmony.

## SONATA NO. 32 IN C MINOR, Op. 111

Opus 111 is the thirty-second and last sonata in the canon, and, like the Mass in D, the Great Fugue for String Quartet and the Trio in B flat, bears a dedication to his Archduke Rudolph, for whom Beethoven reserved the most sublime products of his genius. The beginning of the autograph bears the date January 13, 1822.

The sonata is the epitome of Beethoven's experience as a composer of sonatas, of his technique and idiom as a pianist, and, as far as the pianoforte could go, of his thought or philosophy as a musician. Having journeyed so far into the sublime, he seems to have felt that he could go no further in this particular medium. He is said to have dismissed the ingratitude as "an unsatisfactory instrument." This was not rank ingratitude, but the outcome of a realization that the String Quartet afforded a greater range of colour, complexity and expressiveness. The almost complete deafness which descended on him also had some influence in his turning away from the instrument which had been peculiarly his own.

The first movement is prefaced by a stormy introduction (*maestoso*), which has no thematic connection with the main movement, but prepares us for its mood of tragic strife. Its contribution to the dramas both in its grand thematic gestures and in its initial ambiguities about the key which, after hints at C minor and excursions elsewhere, settles on the dominant of C minor for a more tranquil passage and so on to the first firm establishment of the tonic and the entry of the first subject of the *Allegro*.

This first subject is a violent and dramatic theme played forcefully in octaves. It sounds like the subject for some tremendous fugue. And fugally it is treated with figures taken from its own fabric used as counterpoints. When the storm has reached its climax, it is suddenly calmed by the appearance of the second subject, which is only a few bars long but of a sufficiently striking personality to make its impression. After two bars it dissolves into a *diminuendo* *meno allegro* and comes to a halt on three *Adagio* chords. The *Allegro* is then resumed in a rapid passage leading back to the first subject hammered out in the bass and treble alternately, to an accompaniment of running semiquavers. The exposition reaches the double-bar and is repeated. The brief development continues the fugue treatment of the main subject, with

## SIDE 1

## SONATA NO. 31

Moderato cantabile, molto espressivo

Allegro molto - Adagio, ma non troppo (20:23)

Fuga: Allegro, ma non troppo

## SIDE 2

## SONATA NO. 32

Band 1 - Maestoso - Allegro con brio e appassionato (14:00)

Band 2 - Arietta - Adagio molto, semplice e cantabile (17:23)

an entirely new version of the first bars of the theme in G minor. The recapitulation is also extremely compact, presumably on account of the full repeat of the exposition, and makes a short cut to the return of the second subject in the tonic key. Here it is given a more ample development after the *Adagio* chords that it was allowed on its first appearance, before the first subject returns thundering in the bass as before. The storm subsides itself in a series of quick *maestoso* chords and the movement ends quietly with the threefold repetition of an entirely new idea. This strangely beautiful passage, which has no thematic connection with what has gone before, seems designed as a bridge to the calmer mood of the second movement.

This second movement is a set of variations upon the melody or *aristocratic* in C major played at the outset. It performs the functions of both slow movement and finale. And it is the most sublime, if not the most resourceful, of Beethoven's sets of variations. For the piano, for resource, must go to the "Diabelli" Variations—one of the few pianoforte works composed after this sonata. The characteristic which especially distinguishes the present movement is its continuity of thought. The variations proceed in one continuous line, each growing, it seems, quite naturally out of the last.

The tempo of the movement remains constant throughout, but the pace appears to quicken through the breaking down of the quavers of the theme into shorter notes and the successive changes of the metre from 9/16 to 6/16 for the second variation and then 12/32 for the third. This doubles the pace of the movement without affecting that of its thematic basis. The original 9/16 metre returns at the fourth variation, which is followed without any break or transition by an immense free fantasia upon the theme which occupies about half the movement and with ethereal shakes and scales eventually resolves the theme into its ultimate and simplest elements. The movement ends with a statement in imitation of the first bar of the theme.

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LISZT:  
LES PRÉLUDES  
(SYMPHONIC POEM)

The guest soloist at a Thursday evening concert of the New York Philharmonic having been suddenly taken ill, it was announced that his place would be taken by André Watts. Who, the Thursday night audience wondered, was André Watts? Their curiosity changed to astonishment when a slender, handsome sixteen-year-old boy accompanied Leonard Bernstein onto the stage of Philharmonic Hall. And their astonishment, in turn, became enraptured admiration as the young pianist launched into the Liszt E-flat Piano Concerto, one of the most difficult and brilliant in the repertory. They gave him a six-minute standing ovation.

Time Magazine, reporting the event, noted: "For years young wizards have twisted [the concerto's] lyrical, fragile beauty into a thumping crowd-pleaser, but André approached the piece as a tone poem. In scherzo passages, he had the speed and power necessary to dignify his delicately poetic ideas of the slow pianissimos. His singing tone stayed with him in every mood of his varied approach, and when he had sounded his final cadenza, the whole orchestra stood with the audience to applaud him. Even the Philharmonic fiddlers put down their bows and gustily clapped hands." *Newsweek* was equally enthusiastic: "He had pyrotechnics when he needed them, and lyricism when he needed it, and he demonstrated an impressive musicality which seemed to flow straight from his slender fingers into the keyboard. He was, as Bernstein said afterward, 'a natural, a real pro.'"

Maestro Bernstein had first heard the sixteen-year-old prodigy some months earlier, when he auditioned for a New York Philharmonic Young People's Concert. "I flipped," is Bernstein's succinct description of his reaction to this audition. André played the Liszt concerto at the Young People's Concert, which was broadcast over television and seen by many thousands. Then, when the scheduled pianist cancelled, Bernstein immediately called in André for the Philharmonic Hall engagement. "Normally I would never do such a thing," the conductor said after the concert. "After all, he's just a boy, just a high school boy. But he will be one of those special giants. The seeds of his gianthood are already there. So it seemed a shame not to give him a chance. He just walked right out like a Persian prince and played. One day he'll undoubtedly be one of a very special dozen of the world's top pianists."

André Watts was born in Nürnberg, Germany, on June 20, 1946, the son of an American G.I. and his Hungarian war bride. He lived in Europe until he was eight; when he was six his mother gave him piano lessons, and he also took avidly to the violin. Within a year of moving to Philadelphia he had made his debut, aged nine,

with The Philadelphia Orchestra, playing a Haydn piano concerto; at ten he performed the Mendelssohn G Minor with the Robin Hood Dell orchestra, and at fourteen he played Franck's Symphonic Variations with The Philadelphia Orchestra, besides giving various recitals in the Philadelphia area.

André's piano teacher at the Philadelphia Musical Academy is Madame Genia Robiner. Of her remarkable protégé she says, "He has always painted in full colors. His hands are extraordinary. His command of the Romantics is complete." André admits to being "crazy about Liszt," but has a keen interest in exploring the entire piano literature. He has also begun to do some composing. Despite offers for concerts pouring in from all sides, André has no intention of beginning a full concert career yet. "That would be foolish," he says sensibly. "I have so much to learn."

But, to revert to Maestro Bernstein's metaphor, he has already sown the seeds of his gianthood—as this recording, made immediately after his spectacular Philharmonic Hall debut, eloquently bears witness.

Franz Liszt: born in Raiding, Hungary, October 22, 1811; died in Bayreuth, Germany, July 31, 1886.

Piano Concerto No. 1 in E-Flat Major: composed 1848-49; first performed February 17, 1855 at Weimar; with Berlioz conducting and Liszt at the piano; the work is in one movement divided into four sections (Allegro maestoso, tempo giusto, 4/4; Quasi adagio, 12/8; Allegretto vivace, 3/4; Allegro marziale animato, 4/4).

*Les Préludes*: Symphonic Poem No. 3; composed in 1854; first performed February 23, 1854 at Weimar; inspired by lines from Lamartine's *Méditations poétiques* ("What is our life but a series of preludes?... Love forms the enchanted doorway of every life... And what wounded spirit does not seek to rest its memories in the sweet calm of country life.... But when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, to find in battle the full consciousness of himself and the complete possession of his strength").

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• In Restaurants • Supermarkets • Jet Planes • Elevators

• Showrooms • Department Stores

• On CBS Masterworks and Mastersound albums listed on the "Guess This Tune" Theme Finder chart inside!

CBS MASTERWORKS AND  
MASTERSOUND RECORDS  
AND TAPES

## HOW TO PLAY GUESS THIS TUNE!

To Game Host or Hostess:

- Supply each player (or teams of players) with a blank paper. (This is the answer sheet)
- Ask each player to number their answer sheet down the left hand margin, leaving room for write-in answers.

Note: The CBS Masterworks Theme Finder contains two records (four sides).

### Each Side Is A Game!

If you are playing Game 1, players number answer sheets 1-55. Game 2 answer sheets are to be numbered 56-110. Game 3 answer sheets are to be numbered 111-165; Game 4 answer sheets are to be numbered 166-222.

These numbers correspond to a spoken announcement of the same number heard before each theme on the record.

- Challenge each player (or team) to start naming names of tunes and composers.
- Play the Theme Finder record. Players have 20-30 seconds to identify each signature tune which is so famous that it has become literally the signature of the work it represents.

### The Questions

- Each theme is a question. It asks: Who am I? Who is my Composer? To what larger work (if any) do I belong?

### The Answers

- After the game is over, you'll find all the answers on The "Guess This Tune" Theme Finder answer chart (on the inside spread of this jacket).

To check player's answers merely match up the number of the theme on the chart with that on each player's answer sheet. You may announce the answers aloud or let each player check their answers against the chart.

- Each correct answer is worth 5 points. (The final two selections on Side 4—Nos. 221 and 222 are worth 2½ points each.)
- Player with highest score wins.
- Top score is 300 points per game. Players who identify all themes in each game receive 275 points plus an expert's bonus of 25 points.
- A high score means you're an expert and you can be expected to name the performer as well as well as the tune next time around!
- A low score means more homework with the Theme Finder!

### Brushing Up

If you use the Theme Finder to brush up on your own musical knowledge, match up the number of the theme announced on the record with the corresponding number printed on the chart and in no time you'll be an expert who knows:

- The Name
- The Composer
- Performing Artist
- Title of CBS Masterworks Album containing complete work from which theme is drawn.
- CBS Masterworks and CBS Digital Mastersound catalog numbers of records (and tapes where available).

### Albinoni's Adagio

- Also sprang Zarathustra

(Heard in "2001")

- An American in Paris

- Appalachian Spring

- Ave Maria

- Bach's Air

- Beethoven's Fifth Symphony

- Beethoven's "Moonlight" Sonata

- Beethoven's Ninth Symphony

- Beethoven's "Pastorale" Symphony

- Blue Danube Waltz

- Bolero (Heard in "10")

- Borodin's Nocturne

- Brandenburg Concertos

- Capriccio italien

- Carmen Suite

- Carmina Burana

- Clair de Lune

- Danse macabre

- Eine kleine Nachtmusik

- España

- Fanfare for the Common Man

- Finlandia

- Firebird Suite

- Greensleeves

- Hallelujah Chorus

- Hoe Down

- Humoresque

- Mendelssohn's "Italian" Symphony

(Heard in "Breaking Away")

- Mozart's 40th Symphony

- Mozart's 21st Piano Concerto

(Heard in "Elvira Madigan")

- Night on Bald Mountain

- Nutcracker Suite

- Overture 1812

- Pachelbel's Canon

(Heard in "Ordinary People")

- Peer Gynt Suite

- Pictures at an Exhibition

- The Planets

- Polovetsian Dances

- Rhapsody in Blue

- Ride of the Valkyries

(Heard in "Apocalypse Now")

- Ritual Fire Dance

- Rodrigo's Guitar Concerto

- Romeo and Juliet

- Sabre Dance

- Schubert's "Unfinished" Symphony

- Sleeping Beauty

- Sorcerer's Apprentice

- Swan Lake

- Vivaldi's Mandolin Concerto

(Heard in "Kramer vs Kramer")

- William Tell Overture

("Lone Ranger" Theme)

- Hundreds More!

RICHARD STOLTZMAN  
WITH  
JUDY COLLINS

**INNERVOICES**

7/16/11  
UNIVERSAL PICTURES RECORDS  
\$ 1.00





7888 1 BC

## Side 1

## Deep Peace\*

(Bill Douglas)

## My Song

(Keith Jarrett)

## Largo

(Bach)

## For Free\*

(Joni Mitchell)

## By the Stream

(Jeremy Wall)

## Innisfree

(Bill Douglas)

## Side 2

## Golden Rain

(Bill Douglas)

## Flower

(Bill Douglas)

## The Swan

(Satie/Satie)

## Delgado

(Eddie Gomez)

## If It's Magic

(Steve Norder)

## Aria

(Jeremy Wall)

## Ave Verum

(Mozart)

Richard Stoltzman  
Concert\*Judy Collins  
VocalBill Douglas  
Piano, Electric PianoJeremy Wall  
SynthesizersEddie Gomez  
BassNancy Allen  
HarpDanny Gottlieb  
Drums (Deep Peace: By the Stream)Richie Morales  
Drums (Delgado)

## Deep Peace

Deep peace of the running wave to you  
 Deep peace of the flowing air to you  
 Deep peace of the quiet earth to you  
 Deep peace of the shining stars to you  
 Deep peace of the gentle night to you  
 Moon and stars pour their healing light on you  
 Deep peace to you

—TRADITIONAL GAELIC BLESSING

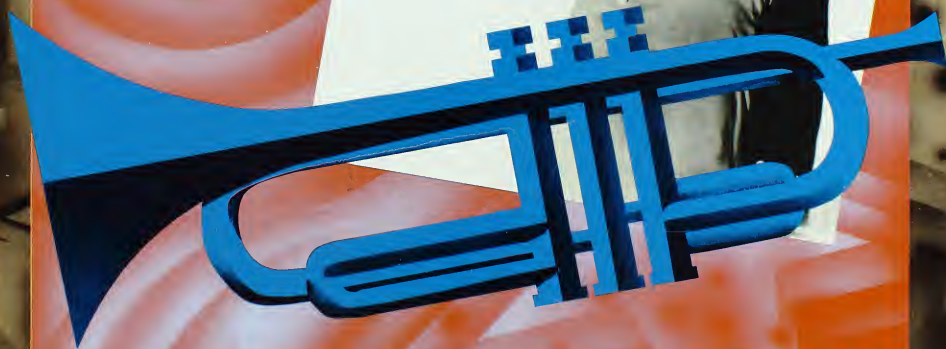
Produced by Jeremy Wall  
 Recording Engineer: Larry Swia  
 Assistant Engineer: Doug Rose  
 Recorded at Bear Tracks Studio, Suffern, New York  
 Mastering: Robert C. Ludwig, Masterdisk, New York City

To Judy—who whose magic voice has always remained in my inner ear and who I remembered  
 that "real good" concert player on Whales and Highgate after all these years  
 To Peter—my son, who is baseball crazy but still digs Delgado  
 To Meg—my star on a thread, dancing daughter of Deep Peace  
 To Mom—first Begin Sweet World groupie, who loves it all unreservedly  
 To Lucy—my flower, my song  
 To Bill, Eddie, Jeremy, Nancy, Danny, Richie—the master musicians of inner voices  
 To Larry—the sound magician  
 To John—who lightens up the music,  
 lightens up me,  
 hears those inner voices  
 and believes in Innisfree



*Jazz Heritage Series*

*Bunny  
Berigan*



MCA-1362

DECCA/CHAMPION SESSIONS

he late pianist-arranger John Scott Trotter once told me of his first meeting with Roland Berigan.

It was late in the 1920's and the Hot Kemp dance band was playing a one-nighter in Madison, Wisconsin. Berigan walked up to the bandstand, carrying a trumpet, and asked if he could audition for a seat in the Kemp brass section.

And I told some of the guys in the band later that to him after the last day that night it was a little embarrassing. The kid did not play well and his tone was horrible—we called it a pee-shooter sound.

But a year or so later, Berigan approached us a second time, and what a change! He played with more confidence and his tone was first rate. He told him, and the kid made a trip to Europe with us in his first respect, Bunny Berigan was the wrong musician in the wrong band, far as excellent as Kemp's International Favorites were in purveying dance music it was in no way a jazz orchestra. And so Berigan's skills were wasted among the sixteen-note "jucks" featured in virtually every arrangement by Kemp.

Bunny was born in 1909 in Fox Lake, Wisconsin and as a child played violin and trumpet in his grandfather's orchestra. By a couple of years, however, he approached Kemp, he sat in with several campus bands at the University of Wisconsin. His staying with Kemp, not particularly ready, to work in the days of the Great Depression of the early 1930s to employment in the recording and radio studios of New York. There he played trumpet in the orchestras of Rudy Vallee, Freddie Rich and others. Bing Crosby and the Boswell Sisters frequently hired him for recording sessions. There came stints with the Dorsey Brothers dance band, Benny Goodman's 1935-36 aggregation which revolutionized dance music and the 1937 Tommy Dorsey ensemble. Bunny's daring solos with Goodman and the younger Dorsey attracted considerable notice. Fearless and ever-ready, Berigan attempted phrases which no other horn man dared; sometimes he missed, but he was never boring. In 1937 he organized his own big band, which for a time was successful as "swing music" prevailed.

Yet success on a national scale was not to be realized. Berigan drank to excess. He had no conception of business management and despite the remarkable solos of his 12-inch 78 r.p.m. Victor diskings of "I CAN'T GET STARTED" Bunny was out of the picture in 1938, a victim, as a sideman, to the Tommy Dorsey fall.

To Dorsey's credit, he politely overlooked Berigan's frailties. There were nights when Bunny failed to show up for rehearsal, times when he was too intoxicated to play. Dorsey had no choice but to terminate the fickle, abundantly talented musician. Berigan doggedly formed yet another dance band, but it all ended when he became ill in the spring of 42. He died in a hospital in a New York hospital, still a young man. His story, and that of cornetist-pianist Bix Beiderbecke, is a stark, dramatic tale. Producer Steve Hoffmann's idea behind this unique album is to present the young Berigan as he performed at his peak in 1938, a year before he organized his first big band. He appears here with five different small jazz

combos, most of them now obscure, perhaps forgotten by all but a few old-time musicians. **MAMA DON'T ALLOW IT, I HOPE GABRIEL LIKES MY MUSIC, I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER, RHYTHM MY NURSERY RHYMES**—Recorded January 8, 1936, by the Mound City Blue Blowers. Forrest Crawford, clarinet & tenor saxophone; Eddie Condon, cornet & trumpet; Sid Weiss, bass; Stan King, drums; Red McKenzie, bass; Spooky Dickenson, guitar. And Berigan, McKenzie played no drums, but he was a notable singer in New York with a love for jazz. By wrapping a modern folk with issue paper, he achieved on "old instrumental" sound which for a time almost 50 years ago proved moderately successful.

**J.A.D. IF I COULD BE WITH YOU ONE HOUR TONIGHT**—Recorded January 29, 1936, by Dick Stabile, piano; Benny Berigan, trumpet; saxophone and clarinet; Eddie Forast, trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass and drums; Berigan and vocalist Billy Wilson, stable, out of the old Ben Bernie band, was better known as a commercial read man rather than a jazz virtuoso, but he later won moderate success leading a full-sized big dance band. He also played solo violin to Frank Trumbauer.

**I CAN'T GET STARTED**—Recorded April 3, 1936 by Red McKenzie and his Rhythm Kings. Paul Ricci, clarinet; Bobe Russell, tenor saxophone; Al Philburn, trombone; Frank Signorilli, piano; Carmen Mastren, guitar; Sid Weiss, bass; Stan King, drums; McKenzie, vocal and comb. and Berigan. A true rarity, with Bunny in the studio listening to a one-time horse jockey from St. Louis, McKenzie, singing the lyrics to what became a worldwide evergreen. Berigan himself first recorded the hit Garshwin-Vernon Duke classic just 10 days after this version was voiced with Artie Shaw playing clarinet, on the Vocalion label. And then, on August 7, 1937, Bunny took his first big band into Victor's studio in New York and out another version, arranged by pianist Joe Lipman, which once and for all established "Starters" as a 20th century masterpiece with Berigan singing and playing trumpet.

**THE MUSIC GOES ROUND AND ROUND**—Recorded January 3, 1936 by the Mound City Blue Blowers. Forrest Crawford, clarinet and tenor saxophone; Dave Barbour, guitar; Moe Shulimaker, bass; Dave Tough, drums, and Berigan. And Berigan. One of the biggest novelty hits of the 1930s decade was this zesty tune, which in this version features a vocal trio program comprised of McKenzie, Berigan and Crawford. It was already number one on the old Lucky Strike Hit Parade program when the Blue Blowers waxed it in New York, but musicians enjoyed this rollicking version with Bunny's horn prominent—guitarist Barbour later joined Benny Goodman's 1942 band and McKenzie became a singer. Peggy Lee.

**MY HEART AND HIS**—Recorded January 1, 1936 by Red McKenzie and his orchestra. Paul Ricci, piano; Mike Riley, trumpet; Chaucery Gray, piano; Moe Shulimaker, bass; Frank Signorilli, piano; Carmen Mastren, guitar; Sid Weiss, bass; Stan King, drums; Wayne Gray, vocal. Berigan, Bunny's flowery introduction, and his playing of the lead melody through most of the first 16 bars—did not make it into Greg's vocal and then a horn solo by Reardon which was regarded as distinctly un-

conventional more than 47 years ago. The song, however, never made the Hit Parade. **YOU HIT THE SPOT**—Recorded February 17, 1936 by the Mound City Blue Blowers. Red McKenzie, vocal; Al Philburn, trombone; Sid Trucker, tenor saxophone and clarinet; Frank Signorilli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal, and Berigan. Taken from an early Champion melody, this rhythmic ballad was a big pop hit in the mid-thirties. Trucker's tune and Wilson's singing occupy most of the groove. And like all the other tracks on this LP, it's evident that no written arrangements were followed by the musicians—everything was improvised.

As for Berigan, it was a period in which he prospered in the face of debt, despairing economic times, an era when Franklin Delano Roosevelt was vigorously attempting to rescue the hobby and prosperity of the twenties. Bunny diligently worked the network radio shows and recorded hundreds of records, not only with Crosby and the Boswells, but with Bud Freeman, Red Norvo and Bill Holby.

He held some of a long way from his failed audition with Hot Kemp, but for all his popularity among fellow musicians and the success of "I Can't Get Started" gave us a try, his addiction to alcohol was too much to overcome. The truth is, Bunny DID get started. But then he lost his way.

**DAVE EXETER, JR.**  
For more than 25 years a critic and second producer, now with Billboard Magazine in Beverly Hills.

#### SIDE ONE

**MOUND CITY BLUE BLOWERS**  
Red McKenzie, cornet; Benny Berigan, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Condon, cornet & trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass & drums; Billy Wilson, vocal.

**NEW YORK, January 29, 1936**

**66311 MAMA DON'T ALLOW IT**  
Chappell & Co., Inc. (ASCAP)  
Dick Stabile, piano; Benny Berigan, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Condon, cornet & trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass & drums; Billy Wilson, vocal.

**66312 I CAN'T GET STARTED**  
Chappell & Co., Inc. (ASCAP)

**DICK STABLE AND HIS ORCHESTRA**  
Dick Stabile, piano; Benny Berigan, trumpet; Eddie Forast, trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass & drums; Billy Wilson, vocal.

**NEW YORK, January 29, 1936**

**66411 J.A.D.**  
Bob Carroll (ASCAP)

**RED MCKENZIE AND HIS RHYTHM KINGS**  
Bunny Berigan, trumpet; Al Philburn, trombone; Frank Signorilli, piano; Carmen Mastren, guitar; Sid Weiss, bass; Stan King, drums; Red McKenzie, comb. and Berigan.

**NEW YORK, January 29, 1936**

**66971 I CAN'T GET STARTED**  
Chappell & Co., Inc. (ASCAP)

**MOUND CITY BLUE BLOWERS**  
Red McKenzie, cornet; Benny Berigan, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Condon, cornet & trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass & drums; Billy Wilson, vocal.

**NEW YORK, January 29, 1936**

**66291 THE MUSIC GOES ROUND AND ROUND**  
Chappell & Co., Inc. (ASCAP)

**BOB REYER AND HIS ORCHESTRA**  
Bob Reyer, trumpet; Al Philburn, trombone; Paul Ricci, clarinet; Frank Signorilli, piano; Chaucery Gray, piano; Moe Shulimaker, bass; Stan King, drums; Wayne Gray, vocal.

0  
76732-1362-1

**NEW YORK, January 15, 1936**

**66231 MY HEART AND I**  
Warner Bros. Music (ASCAP)

**46401 YOU HIT THE SPOT**  
Gordon-Brewer (ASCAP)

**MOUND CITY BLUE BLOWERS**  
Red McKenzie, cornet; Benny Berigan, trumpet; Al Philburn, trombone; Sid Trucker, tenor sax & clarinet; Frank Signorilli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, February 17, 1936**

**MOUND CITY BLUE BLOWERS**  
Red McKenzie, cornet; Benny Berigan, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Condon, cornet & trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass & drums; Billy Wilson, vocal.

**NEW YORK, January 8, 1936**

**66314 I HOPE GABRIEL LIKES MY MUSIC**  
Warner Bros. Music (ASCAP)

**DICK STABLE AND HIS ORCHESTRA**  
Dick Stabile, piano; Benny Berigan, trumpet; Eddie Forast, trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass & drums; Billy Wilson, vocal.

**NEW YORK, January 29, 1936**

**66414 IF I COULD BE WITH YOU ONE HOUR TONIGHT**  
WB Music Corp. (ASCAP)

**MOUND CITY BLUE BLOWERS**  
Red McKenzie, cornet; Benny Berigan, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Condon, cornet & trumpet; Mike Riley, trombone; Chaucery Gray, piano, plus guitar, bass & drums; Billy Wilson, vocal.

**NEW YORK, January 8, 1936**

**66311 I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER**  
Pencik-Maslin Corp. (ASCAP)

**66312 I HOPE GABRIEL LIKES MY MUSIC**  
Warner Bros. Music (ASCAP)

**DICK STABLE AND HIS ORCHESTRA**  
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**NEW YORK, January 29, 1936**

**66414 IF I COULD BE WITH YOU ONE HOUR TONIGHT**  
WB Music Corp. (ASCAP)

# WHITE HOT TATTOO

## VOLUME I



(Left)  
GLEN GRAY

Featuring Early White Bands  
Of The 1920's And 1930's.

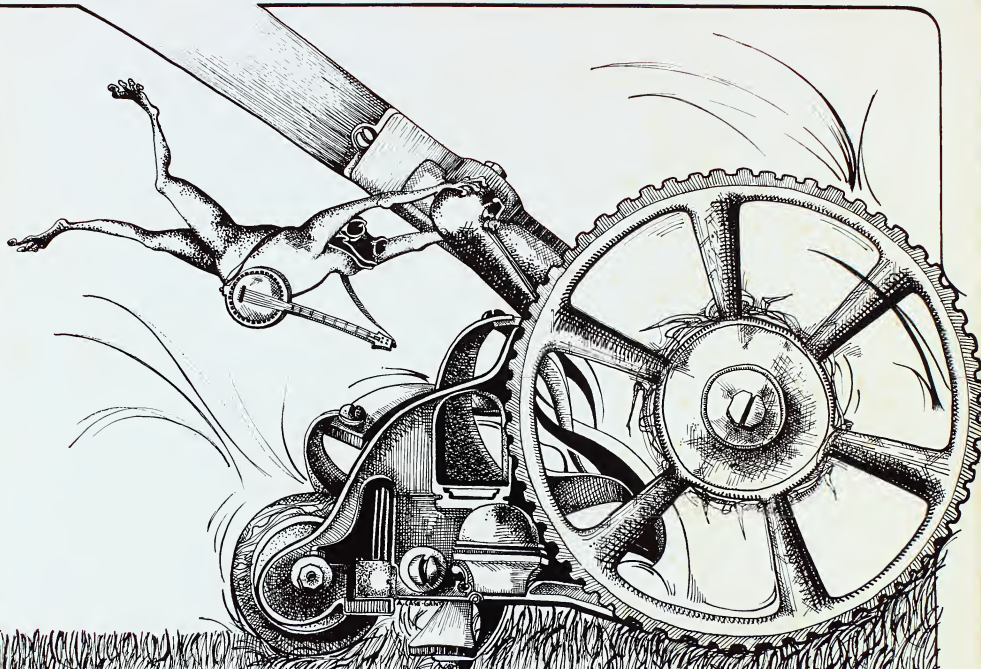
Including:

Casa Loma Orchestra  
Eddie Thomas' Collegians  
The Cotton Pickers  
Jack Pettis And His Pets  
Irving Mills  
Ted Dahl's Orch. (With Stuart Hamblen)





The GRASSCUTTERS



MOWIN' UNDOWN THE LINE



Cecil Creasey—fiddle and vocal



Bill Parrish—guitar and vocal



Mel Hughes—mandolin and vocal



Warren Rodgers—base and vocal



Eugene Roberts—five string banjo and vocal

#### SIDE 1

##### I'M WALKING

writer—A. Domino  
publisher—Travis  
licensee—BMI  
time—1:43

##### FOX ON THE RUN

writer—Tony Hazzard  
publisher—Dick James  
licensee—BMI  
time—2:05

##### ORANGE BLOSSOM SPECIAL

writer—Ervin T. Rouse  
publisher—Leed Music (MCA)  
licensee—Ascap  
time—2:42

##### BANKS OF THE OHIO

writer—Bruce Welch and John Farrar  
publisher—Tiffits Tunes  
licensee—Ascap  
time—2:27

##### MOLLY AND TENBROOKS

writer—Bill Monroe  
publisher—Bill Monroe Music  
licensee—Ascap  
time—2:17

##### BLUEGRASS HORN PIPE

writer—G. Roberts  
publisher—Urgency Music  
licensee—BMI  
time—2:25

##### SHADY GROVE

writer—Jack Clement  
publisher—Jack Music  
licensee—BMI  
time—1:52

# The BLUEGRASS IS GOOD GRASS GRASSCUTTERS

#### SIDE 2

##### SEEDIN' NELLIE HOME

writer—S. Foster  
public domain  
time—2:44

##### HOW MOUNTAIN GIRLS CAN LOVE

writer—Ruby Rakes  
publisher—Fort Knox Music  
licensee—BMI  
time—1:47

##### YOUNG JOE

writer—Grasscutters  
publisher—Urgency Music  
licensee—BMI  
time—2:18

##### BLAME ME

writer—Darnie and Darnelle Young  
publisher—Tree Music  
licensee—Ascap  
time—2:33

##### GOTTA TRAVEL ON

writer—Paul Clayton and Larry Ehrlisch  
publisher—Songa Music  
licensee—BMI  
time—2:24

##### NEVER ENDING SONG OF LOVE FOR YOU

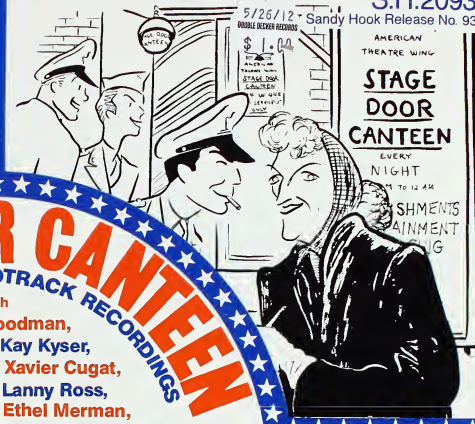
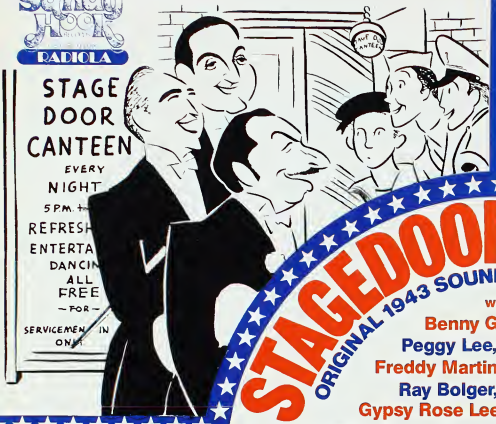
writer—Bramlett  
publisher—Metric Music  
licensee—BMI  
time—2:33



Recorded at Alpha Audio, Richmond, Virginia, October 15, 1972  
Engineers: Nick Colleran and Bob Armstrong

**Sandy Hook**  
BROADWAY

S.H.2093  
Sandy Hook Release No. 93



**STAGEDOOR CANTREEN**  
with  
**Benny Goodman,**  
**Peggy Lee, Kay Kyser,**  
**Freddy Martin, Xavier Cugat,**  
**Ray Bolger, Lanny Ross,**  
**Gypsy Rose Lee, Ethel Merman,**  
**Ethel Waters, Count Basie ... and more!**

**The Biggest Wartime Musical**



# ★★ STAGEDOOR CANTEEN ★★

## Original 1943 Soundtrack Recordings



- Side A  
1. Overture  
2. **Edgar Bergen and Mortimer Snerd**  
The Machine Gun Song } **Gracie Fields**  
The Lord's Prayer  
3. A Rookie and his Rhythm **Kay Kyser and his Orchestra**  
Vocals: **Julie Conway, Sully Mason, Harry Babbitt, Trudy Erwin.**  
4. The Girl I Love to Leave Behind. **Ray Bolger.**  
5. Marching Through Berlin. **Ethel Merman** introduced by **George Jessel.**  
6. She's A Bombshell from Brooklyn. **Xavier Cugat** and

- his Orchestra. Vocal - **Lina Romay.** Introduced by **George Jessel.**  
7. Sleep, Baby, Sleep in Your Jeep. **Guy Lombardo and his Royal Canadians.** Also heard: **Tallulah Bankhead.**  
Side B  
1. Goodnight Sweetheart. **Kenny Baker.**  
2. Quick Sands. **Count Basie and his Orchestra.**  
Vocal - **Ethel Waters.** Introduced by **Allen Jenkins.**  
3. I Can't Strip to Brahms. **Gypsy Rose Lee.** Also heard: **Ned Sparks.**  
4. Don't Worry Island. **Freddy Martin and his Orchestra** (partial).

5. Why Don't You Do Right? **Benay Goodman and his Orchestra.** Vocal - **Peggy Lee.**  
Bugle Call Rag. **Benay Goodman and his Orchestra.**  
6. We Mustn't Say Goodbye. **Lanny Ross.**  
7. Ave Maria by Schubert. Violin solo by **Yehudi Menuhin.**  
8. The Flight of the Bumblebee. **Yehudi Menuhin.**  
9. Finale. **Katharine Hepburn** heard.

*Stagedoor Canteen* is available on video cassette from Video Yesterday. A complete catalogue is available for \$1.25 from Video Yesterday, Box C, Sandy Hook, Conn. 06482.

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3. These records are not licensed for broadcast.  
Sandy Hook Records are personally re-mastered by

*Michael Rophone*  
"None genuine without this signature"



**AL COHN · SCOTT HAMILTON · BUDDY TATE**  
**CAL COLLINS · JAKE HANNA · BOB MAIZE · DAVE McKENNA**  
**TOUR DE FORCE**



SIDE ONE

1. **BLUES UP AND DOWN (8:46)**  
(Gene Ammons) Richcor Music—BMI
2. **TICKLE TOE (7:19)**  
(Lester Young-Von Hendricks) Bregman, Vocco & Conn, Inc. —ASCAP
3. **LET'S GET AWAY FROM IT ALL (5:40)**  
(Matt Dennis-Tom Adair) Music Sales Corp. —ASCAP

SIDE TWO

1. **SOFT WINDS (10:16)**  
(Benney Goodman) Jewell Music Publ. Co., Inc. —ASCAP
2. **STELLA BY STARLIGHT (4:50)**  
(Victor Young-Ned Washington) Famous Music Corp. —ASCAP
3. **IF (3:47)**  
(David Gates) Colgems-EMI Music, Inc. —ASCAP

SIDE THREE

1. **BROADWAY (7:29)**  
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2. **DO NOTHIN' TILL YOU HEAR FROM ME (7:31)**  
(Duke Ellington-Bob Russell) Harrison Music Corp. —Robbins Music Corp. —ASCAP

SIDE FOUR

1. **JUMPIN' AT THE WOODSIDE (7:08)**  
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(Coleman Hawkins) Michael H. Goldson, Inc. —ASCAP

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# DEBUSSY LA MER

*Ravel Daphnis Et Chloé* Suite No. 2

PAVANE POUR UNE INFANTE DÉFUNTE

*George Szell and The  
Cleveland Orchestra*

GEORGE SZELL  
50<sup>th</sup>  
ANNIVERSARY 1963



From Dawn Till Noon on the Sea • Play of the Waves  
Dialogue of Wind and Sea

## RAVEL: DAPHNIS ET CHLOË, Suite No. 2

Daybreak • Pantomime • General Dance

BOOK TRADES

3 4 58

Debussy began *La Mer* in 1903 and completed it at Eastbourne, England, in 1905. The first performance was on October 15, 1905, at the Concerts Lamoureux in Paris. The score was first heard in America on March 2, 1906, when Dr. Karl Kuck, introduced it at a concert of the Boston Symphony Orchestra. Debussy made many changes in the scoring after the first performances, and these are incorporated in the revised edition which was published in 1908.

One does not have to be a composer to feel the thrill of the sea. But because water—through its glitter, its motion, its power—has always called forth musical associations from creative minds, the gigantic ocean has exerted a magical sway over composers from Mendelssohn to our day.

One cannot assume a sailor, the "ruse career" of his colleagues Nicolas Rimsky-Korsakov and Albert Roussel. As if to compensate for this desired but denied competence, Debussy wrote "La Mer" as "sea music"; we need mention only his "Garden in the Rain," "Reflections in the Water," the "Sirènes" and the "Furies," the "Sunken Cathedral" and the "Devil on the Cross" ("Hé! Hé!"). He was not, like the sea, was in the nature of a "sincere pansy." The sight of it alone, he wrote, was so overwhelming that it paralyzed his creative faculties; he had to escape its reality before he could put to work the "endless store of memories" which it filled for him.

His musical language is especially apt for conveying the atmosphere and the meaning of the sea. And he has done so with a new, a new thematic statement and development, it resembles the intrinsic nature of the ocean." It reflects its "innumerable rhythms," its ineffable mysteries, its sudden trends and rages, its beauties and its grimaces. Debussy's way of shaping and phrasing uncanonically conjures up the sea's strange monotony—the sameness that is never the same, the relentless surge and ebb that is primal in its force and effect on rocks and on men. When the sea is outwardly at rest, it is like much of his quieter music—a deceptive calm with subtle fluctuations hardly noticeable except to one who understands. Rachel L. Carson, the distinguished author of *The Sea Around Us*, wrote in 1951 for a recording of *La Mer*: "As the surface of the sea itself is the creation and the expression of the unseen depths beneath it, so, undraining his musical re-creation of the coming of dawn on the sea and of the wind-driven procession of waves across the ocean, Debussy has suggested the mysterious and brooding spirit of the deep and hidden waters."

Debussy's music is not "programmatic"; what must have impressed him keenly was the sea and audible source was the knowledge that the sea is a cycle, its immense age and agelessness, its constant self-renewal, the infinite variety that custom cannot tame. "The sea has been very good to me," he wrote in 1905, "because it has been the score from the hills of Burgundy; 'she has shown me all her moods.' He must have realized that he had here written a work of grander proportions, was completed in 1905, and was the first of a series of works, the scope of its subject matter. If he called the three movements "sketches" ("sketches"), this was an example of his trend to understate, to suggest with multitudinous means, to make the music a series of structures grandiose but never too long in time-span. Debussy remained a Frenchman; to him, as to the ancient Greeks, moderation in all things was the best compromise. He was not a German, as the German pianist Rubinstein had done, or a 60-minute "Sea Symphony," as Vaughan Williams did almost simultaneously with him; his 22-minute evocation is a three-partited fable of extraordinary strength, coherence and beauty.

KLAUS G. ROY

Daphnis et Chloë was composed in 1910 and first produced on June 6, 1912, by Daubigny's Ballet Russe at the Châtelet in Paris. Pierre Monteux conducting, Nijinsky and Karasavina dancing the title parts. Two suites of orchestral excerpts have been drawn from the ballet. The second Suite consists of "Daybreak," "Pantomime," "Intimate," and "Waltz in the Moonlight."

Ravel's music for the ballet Daphnis et Chloë has acquired a great reputation outside of the theatre and has flourished in the clear air of the concert hall, where the Second Suite of excerpts from the

"The newness and boldness of his approach must have been responsible for the too audacious and audacious desire to be understood in the most literal sense of the word. Tracks made on this work by critics in all countries in both amusing and horrifying

## RAVEL: PAVANE POUR UNE INFANTE DÉFUNTE

The Cleveland Orchestra, George Szell, Conductor

George Szell's fifth year as a conductor is being celebrated in 1963. He was sixteen when he first conducted, at Bad Kissingen, Germany, in place of the regular conductor of the Vienna Symphony Orchestra, who had fallen ill during a summer concert tour. From 1913 to 1963, Dr. Szell's career has been an ever-growing arc of artistic insight and achievement. He has appeared at the helm of most of the world's major orchestras, and has also been active as an opera conductor for more than forty years. He has been the director of Wagner's music dramas and Mozart's operas with an opera company of his own.

George Szell, the conductor, is also a composer. The Cleveland Orchestra has a leader of consummate power and diversified taste who over the years has molded it to his rigorous standards. These have been the hallmarks of his artistic leadership world-wide. "Since the beginning of Dr. Szell's tenure in 1936, this orchestra has come to be considered as 'second on the world'—the world of European music of the 1930's. It has enjoyed repeated acclaim for playing 'like one magnificent soloist,' and on its recent domestic tour the opinion has crystallized that it may be 'the finest performing on this continent.'"

ballet, and its somewhat less-familiar sister, the First Suite, have become perennial favorites of the orchestra.

The story of the ballet was found in an ancient Greek tale, a romance by Longus, upon which Michel Fokine based his scenario and choreography. Scenery and costumes were designed by Leon Bakst.

The Second Suite is drawn from the third scene of the ballet and is thus identified with the action (the translation is by Philip Leland). It tells the story of the marriage of Daphnis and Chloë, the children from the gods. Daphnis lies stretched before the groto of the nymphs. Little by little, the day dawns. The songs of birds are heard. Aar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsman enter, seeking Daphnis and Chloë. They find Daphnis and awaken him. In anguish he looks about for Chloë. She at last appears, conducted by shepherdesses. The two rush into each other's arms. Daphnis observes Chloë's crown. His dream was a prophetic vision; the intervention of Pan is manifest. The old shepherd Lammon explains the crown and the nymphs' reminder of the nymph Syrinx to the god-lover.

Daphnis and Chloë mime the story of Pan and Syrinx. Chloë impersonates the young girl who wandered off to the nymphs, as Pan appears and declares his love for her. The nymph repulses him; the god becomes more desperate. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloë comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirling, Chloë falls into the arms of Daphnis. Before the altar of the nymphs he swears to her a new fidelity. Young girls enter; they are dressed as Bacchantes and shake their lambent Daphnis and Chloë embrace tenderly. A group of young men come on the stage.

The Greek romance of the love of the shepherd Daphnis for the shepherdess Chloë had been translated into French by Jacques Amyot in 1594, and his himself examined it in 1604. The Greek romance of the shepherdess Chloë when he wrote: "My aim was to compose a vast musical fresco, less concerned with archaic fidelity as such, but faithful to the spirit of the original, and to the mood of the Greek romance. I imagined and depicted by the French painters at the end of the 18th century. . . . The work is constructed like a symphony, with a very strict system of counterpoint, and the music is a kind of Daphnis and Chloë development assumes homogeneity to the score."

Ravel wrote his *Pavane pour une infante défunte* as a piano piece in 1899, and it is particularly fitting that this version be recorded by the Society of the National Orchestra on April 5, 1962. In 1910 Ravel scored the piece for a small orchestra consisting of two flutes, oboe, two clarinets, two bassoons, two horns, two trumpets, and two trombones.

If Ravel's title is mysterious, it is because he was himself mystified by it. It is usually translated "Pavane for a Dead Infant," but Ravel pre-

ferred not to limit its meaning. He said that he merely "lied the sound of the words," that the French word did not necessarily mean "Infanta," that the brief *Pavane* might be for "any child."

Ravel's young avowed infante is a girl, and one may guess that he was actually seeking in this music an evocation of the nature of the Spanish court. The *pavane* is such a dance, although it probably originated in Italy in the sixteenth century. One of the *pavanes*, it was later spelled *pavane*, *pavane* and *pavane*. Some believe that the name was derived from the Latin *pavus*, because of a supposed resemblance to the bright robes of the dancers in the state figures of the dance to the blaze and strut of a peacock's tail. It was the custom in Spain to use the *pavane* at the weddings of young girls of the nobility, as well as at least days, and of various religious occasions. The *pavane* was slow dance, always in double time, and was often sung as well as danced. In England, where it also became popular, it was followed by the lively galliard, much later, the *pavane* was replaced by the *minuet* was paired with the *gigue*.

Ravel's tempo indication is *lent* (slow), but the slow pace is often overruled by performers who seek to emphasize the dramatic implications. It should be remembered, however, that Ravel once had a jesting word to say to a child who dragged the piece ineptly and miserably.

"Coutez, mon enfant," he said gently, "Rapez-vous une autre fois, mais ne lisez pas une *Pavane* pour une infante défunte—mais une *Pavane* défunte pour une infante!" ("Listen, my child—remember a *Pavane* défunte that I wrote a *Pavane* for a Dead Princess, not a *Dead Pavane* for a Princess!")

Madeleine Goss, who tells this story in her life of Ravel, also says that many tales have been woven about the piece. In a Conte by Raymond Schwab wrote a vivid picture of the *Infante Perdue*, after the *Pavane* pour une infante défunte, by Maurice Ravel, upon whose tale this tale is based.

"In this story, Madeleine Parquet (the Infante Perdue) was born in a gown of blue brocade dances before the king on her tenth birthday the *Pavane* which has been especially composed for her and which she has been practicing since she was able to walk. The performance is a triumph, but the little Infanta pays no heed, and retires silently to her apartment. From that day she ceases to take any interest in the outside world, but wishes only to hear the music of her *Pavane*. Gradually she becomes paralyzed and almost blind, and finally, robed in her blue brocade gown, while the Court musicians are playing her *Pavane*, she dies, and is buried in the tomb of the Infante Perdue."

"The angel guide and sustain her, but still trying to hear the music of her *Pavane*, she bends toward the earth. They take her to St. Cecilia. The little Infanta, however, is unable to enjoy the good Saint's celestial melodies. Blind and paralyzed, only hearing remains to her; but the mightiest tones of heaven leave her insensible. All she wishes is to hear her own *Pavane*."

Despite the fact that the *Pavane* was one of his first works to win him attention, Ravel did not hold a high opinion of this early piano piece. He felt that it was insufficiently defined in outline and that it showed too strongly the influence of Chabrier; he could see only its "silly" and "silly" qualities. He was not alone in this view. The piece's harmonic texture, which "is far outworn by its originality of mood and the depth of its emotional substance. It projects clearly a touching and beautiful picture of a young girl's life."

Audiences of today may prefer to agree with Hill rather than with the composer, who had then gone on to other works and other styles. They will wish to hear the piece as it is, and not as it was, in the strain of its sadness, the fresh and innocent charm within the mask of solemn dignity.

GEORGE H. L. SMITH

From the program notes of the Cleveland Orchestra

THE SECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS:

SIDE 1: DEBUSSY: LA MER (D. 944) 1:00  
PLAY OF THE WAVES ON THE SEA 4:40  
DIALOGUE OF WIND AND SEA 22:30

SIDE 2: RAVEL: DAPHNIS ET CHLOË (Suite No. 2—Ballet) 15:00  
RAVEL: PAVANE POUR UNE INFANTE DÉFUNTE (D. 954) 10:00

25:25

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**WAGNER** *Siegfried Idyll*

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**NEVILLE MARRINER**

# STRAUSS: Metamorphosen

# WAGNER: Siegfried Idyll

## Adagio for Clarinet & Strings

(Jack Brymer solo clarinet)

### The Academy of St. Martin-in-the-Fields

Directed by Neville Marriner

#### SIDE ONE

#### STRAUSS: Metamorphosen

#### STRAUSS: METAMORPHOSEN

Richard Strauss once said that he composed as a cow gives milk and the sad thing was that, by the third decade of this century, the rich, creamy flow of his gifts had become a rather thin, watery substance. His artistic collaborators had died and the political climate of the new Germany was hardly encouraging. He roused himself in 1941 for *Cappriccio*, the opera he intended to be his last work; "my next work will be scored for harps". But while Strauss continued to live he could not help composing, although the music that he then wrote seemed remote from the events that were going on around him. Then, in 1943, came the news that a large part of Munich, including the Opera House in which he had lived out so much of his musical life, had been destroyed. Strauss was cut to the heart and was soon at work on a lament for the city that seemed a symbol for the passing of the life that he had known and enjoyed—he was born there in 1864.

In the spring of 1945 Paul Sacher commissioned a work from Strauss and the lament became *Metamorphosen*, sub-titled *A Study for 23 solo Strings*. Like the *Siegfried Idyll*, *Metamorphosen* is in the shape of an arch, a huge bow, rising from Adagio ma non troppo to a quick Agitato in the middle and falling back into the slow tempo, ending with a direct quotation, in the cellos and basses, of the main theme of the funeral march from Beethoven's *Eroica*, marked here IN MEMORIAM.

The disposition of the 23 strings is: 10 violins, 5 violas, 5 cellos and 3 double basses. About half-a-minute after the opening chords on cellos and basses comes the first clear-cut theme, on the violas, beginning with four repeated G's. This falling theme, Strauss realized, bore a resemblance to the second phrase of the *Eroica* funeral march, hence the metamorphoses of the title. The next time the tune is heard, a few seconds later, the changing process is at work; this elegiac music seems to come from deep down. It is almost as if Munich lies half fathom five: Nothing of it that doth fade, But doth suffer a Strauss-change Into something rich and strange. The opening chords, and the repeated G's theme, another theme that is cousin to Wagner's King Mark, and a third that is akin to Mandryka in Strauss's own *Arabella*—these are the corals and pearls in this magnificently wrought, deeply-felt masterpiece with which Richard Strauss once again proved his genius. He was 80 when he finished *Metamorphosen* and lived on another four years.

#### WAGNER: SIEGFRIED IDYLL

The three important dates concerned with the *Idyll* are: 6 June, 1869—Siegfried Wagner is born; 25 August, 1870—Cosima and Richard Wagner are married; 25 December, 1870—first performance of *Idyll* at Triebchen.

Triebchen was the name of the house on the lake of Lucerne where Wagner lived for six years; here he completed *Die Meistersinger* and Siegfried and composed most of *Götterdämmerung*. It was a peaceful place where quiet was broken only towards Christmas, 1870, by the sounds of Richter playing the trumpet. All was revealed, however

paintings, "A Mountain landscape, with lightning", by Millet, by kind permission of The National Gallery.

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#### SIDE TWO

#### WAGNER: Siegfried Idyll

#### Adagio for Clarinet & Strings

ever, on the morning of the 25th, Cosima's thirty-third birthday, when Wagner conducted the new work with a handful of players grouped on the stairs leading to the upper floor of the house (the trumpet part is important, despite its brevity). The first page of the manuscript score bears the description: "Triebchen Idyll, with Fidi's Birdsong and Orange Sunrise, presented as a Symphonic Birthday Greeting to his Cosima by her Richard, 1870".

Fidi was the household's nickname for Siegfried and the Orange Sunrise refers to the morning of his birth when the sun itself seemed to recognize the importance of the happy event by picking out in golden colours the orange wall-paper by the bedroom door.

The *Idyll* is a fully developed movement, somewhat in the shape of an arch (ABCA) and based on material also used in *Siegfried*, and on themes once designed for a string quartet. There is also a lullaby theme that Wagner had noted down, with nursery words, at a time, 1868, when the baby was not Siegfried but Eva (Cosima's daughter by Wagner born when she was still supposedly the wife of Hans von Bülow). In fact, although the *Idyll* has long been accepted as Wagner's only non-operative masterpiece, there are many passages that are ballads to students and analysts. Obviously the *Idyll* meant more to Cosima and Richard than it can ever mean to us who will never know the private allusions and messages contained in the music. For this reason, almost certainly, Wagner was extremely reluctant to publish the *Idyll*, which is rather touching when you consider how keen was his sense of the value of money, and his almost continual need of it.

#### WAGNER: ADAGIO FOR CLARINET & STRINGS

In 1833 Wagner was twenty and working at the theatre in Würzburg, his job to teach the soloists and the chorus their parts in a couple of newish operas by Marschner and Meyerbeer, as well as something of Bellini's. Occasionally he had to compose some additional music for some of the shows and on his own account he wrote a Symphony, performed that year, and an opera *Die Feen* that did not see the light of day for 55 years. He was miserably poor and absolutely broke but that did not prevent him from having (at least) two girl-friends. He was also friendly with Rummel, the first clarinet in the orchestra for whom he wrote the present Adagio. There is no manuscript score, only a contemporary copy, but perhaps we may adapt the old tag "se non è vero, è ben trovato"—even if it's not genuine Wagner, it's lucky somebody found it, nearly a hundred years later. The Adagio is like an aria, not unlike Weber's clarinet pieces, especially in the middle section where the strings play tremolo chords; and some of the chromatic harmonies and certain turns of phrase can easily be associated with passages in the later *Ring* (1842).

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When Rachmaninoff called upon his Muse, it was Melancholy who sat at his shoulder. "Like Tchaikovsky, whom he adored and who usually went a little on almost any day, he seemed to find his best working conditions in a dispirited state," wrote Virgil Thomson. "His depressive mentality has come to represent to the western world a musical expression both specifically Russian and specifically attractive through the appeal of sadness."

It is true: no one sounds more Russian than Rachmaninoff, and no one writes themes of such lyrical pathos. Nor has any music of such quality endured more universal popularity over such a long time.

Rachmaninoff's whole life was colored by an elegant kind of sadness. He seemed to wish to stand a beautiful but vulnerable woman for a mother, a handsome schoolboy for a father, and his own personality early assumed a Chetkovian blend of annual and periodic despair that marked many an aristocratic young man of the day. Even music could not rouse him to concentrated work, though his natural talent was so remarkable that by the time he had graduated from the Moscow Conservatory (where he studied with a mercenary pianist named Nikolai Zverev, who was quite capable of losing his temper, attacking whichever student was at hand with his fists and throwing at him any object within reach) he had attracted the favorable notice of the great Tchaikovsky, who arranged that the young student's First Symphony be performed and who offered to present Rachmaninoff's first opera on a double bill with one of his own.

The First Symphony was a disaster in performance, and Tchaikovsky died before the opera could be given, whereupon Rachmaninoff settled into a black morbidity that no one seemed able to penetrate. He was staying at that time with his relatives, a family named Salins, though in his own words, "I did not live; I vegetated, idle and hopeless," teaching a few students ("illy little kids sitting on illy little stools") but otherwise unable to function, unable to compose, to practice, to think.

Someone arranged an interview with Leo Tolstoy. Tolstoy made him sit next to him and patted his knee. "Do you imagine that everything in my life goes smoothly? Do you suppose I have no troubles, never hesitate and lose confidence in myself? Do you think faith is always equally strong? All of us have difficult moments, but that is life. Hold up your head. You must work. Work every day." There was no response.

Rachmaninoff grew sadder, and the Salins grew dispirited. They persuaded him finally to consult an ophthalmologist named Dahl, whose cure of melancholia and the like were being talked about. Rather naively (this was in 1900, some 15 years before Freud's work began to be heard of) they informed the doctor that he must "by all means" cure their nephew's apothetic condition so that he could once

again compose. Dr. Dahl, in his way just as naive, inquired what sort of composition was required, and when told "piano concerto" set about to extract one from his patient.

For about four months Rachmaninoff spent hour after hour with Dahl, the two alone in a somber, velvet-draped office, the doctor repeating over and over the same hypnotic formula: "You will start to compose a concerto. You will work with the greatest of ease. The concerto will be of excellent quality." Always it was the same, without interruption.

Day by day, according to Rachmaninoff's own reminiscence, he grew better and better. He began to work, and by autumn he had completed the second and third movements of the Piano Concerto in C Minor, which he played at a charity benefit concert with such success that his self-confidence leapt up within him. He finished forthwith not only the first movement of the concerto but a suite for two pianos and a sonata for cello and piano, both on the same exceptional musical plane.

Dr. Dahl was himself an excellent violinist (and violist). He later participated in several performances, but always anonymously so that a bit of mystery lingered. Rachmaninoff had dedicated the concerto to Dahl, and since no one but Dahl and the Salins and himself knew the whole story, there were many conjectures as to what connection there could possibly be between the two.

It is possible that even in the glorious extravagance of his newly restored powers, Rachmaninoff appropriated a melody not his own. Victor Saffo, friend and biographer, repeats the story of Rachmaninoff and a wonderful friend of his, Nikito Morozov, also a composer, who one day played for him a theme he had just written. Rachmaninoff loved it. "That is a melody I should have composed," he said enviously, whereupon his friend calmly suggested, "Why don't you take it?" Whether Morozov's or Rachmaninoff's, that melody, which became the second theme of the last movement, is the epitome of the sweet sadness that fills the concerto, that sweet sadness that may have led a rigorously unemotional critic, Paul Rosenfield, to describe the work's mood as "a little too much like a mournful banqueting on jam and honey."

The concerto was played in its entirety for the first time at a Moscow Philharmonic concert on October 27, 1901, with Rachmaninoff himself as the soloist. Even he had to admit that it had a huge success, though just five days before he had brooded gloomily about it, deploring what seemed to him a lack of strict form. "You are right," he wrote Morozov: "As it stands now, the first theme seems not to be the first theme but an introduction; any fool will think when I begin to play the second theme that that is the beginning of the concerto. The whole first movement is spoiled. From this minute on I'll be repulsive to me. I am simply in despair."

Dr. Dahl had helped him surmount one crisis, but obviously he had not cured him. Rachmaninoff's life was to continue in a pattern of intense self-doubt brightened from time to time by flashes of creative light.

When he was invited to tour America, giving solo recitals and playing concertos with the Boston Symphony Orchestra, he did not want to go. He had then been married to Ninochka Satin, a cousin, for seven years; she soothed him, and he was desperate at the idea of being away from her. But the offer of money was too good to be refused, so he retired to the estate of his wife's parents, a lovely country place called Ivanovka in the black-earth region of southern Russia, there to compose his Third Piano Concerto as a vehicle for his American debut. The writing apparently went well—Rachmaninoff seldom left letters or even commented about the actual act of composition, and he worked remarkably fast so that it was ready to take with him when he boarded the boat for the voyage. He learned the solo part in the course of the voyage, practicing on a silent keyboard so as not to disturb the other passengers.

"I wrote 10 or elephants," he once said, probably referring to the gigantic weight of the work as a whole or to its enormous technical difficulties. As usual, the architectural scheme of the movements is rhapsodic rather than tightly formalized, so that the recapitulation of the first movement, for example, only hints at the principal melodies and then disappears in a wisp of a coda, leaving as the crown of the movement the truly magnificent cadenza, about which there had been rumors in Moscow before it was ever heard there—about its brio, its heroic proportions, its prodigious difficulties, its unusual use of orchestral accompaniment in certain portions, its position before the recapitulation rather than following it.

The first performance took place on November 28, 1909, in a New York concert hall no longer existing, at the corner of 68th Street and Broadway. Walter Damrosch conducted, Rachmaninoff played, and the reception was all a composer, even a moody one, could wish. But Rachmaninoff's favorite performance came a few weeks later, on January 16, in Carnegie Hall. Gustav Mahler, then conductor of the New York Philharmonic, led a four-and-a-half-hour rehearsal the day before.

"Mahler touched my composer's heart straight away," Rachmaninoff recounted later, "by devoting himself to my concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection."

"The rehearsal began at 10 o'clock. I was to join it at 11, and arrived in good time. But we did not begin until until 12, when there was only half an hour left, during which I did my utmost to say through a composition which usually lasts 36 minutes. We played and played. Forty-five minutes later Mahler announced: 'Now we will repeat the first movement.'"

"My heart froze within me. I expected a dreadful row, or at least a heated protest from the orchestra, but I did not notice a single sign of displeasure."

(Continued)

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# PAUL RUTMAN

TCHAIKOVSKY: *Theme and Variations / October* (from "The Seasons")

RACHMANINOFF: *Prelude in G Minor, Op. 23, No. 5*

*Etude Tableau in E-flat Minor, Op. 39, No. 5*

PROKOFIEV: *Sonata No. 7*

BALAKIREV: *Islamey*

SCRIABIN: *Etude, Op. 42, No. 4*



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PROKOFIEV: Sonata No. 7 in B-flat Major, Op. 83 (ASCAP)

I. Allegro inquieto II. Andante colorato III. Precipitato  
TCHAIKOVSKY: October, Op. 37a, No. 10  
(from "The Seasons")

RACHMANINOFF: Etude Tableaux in E-flat Minor, Op. 39, No. 5 (ASCAP)

TCHAIKOVSKY: Theme and Variations, Op. 19, No. 6  
RACHMANINOFF: Prelude in G Minor, Op. 23, No. 5  
SCRIABIN: Etude, Op. 42, No. 4  
BALAKIREV: Islamey

The selections are in the public domain except where noted.  
Recorded at CBS Recording Studios, New York

# Debut Recording PAUL RUTMAN Pianist

The brilliant young pianist Paul Rutman has won outstanding critical acclaim in concert appearances that have taken him throughout Europe and the Soviet Union. Coming to international attention as a Laureate of the IV International Tchaikovsky Competition in Moscow, Rutman's playing captivated the imagination of his Russian listeners. The leading cultural journal, *Sovetskaya Musika*, proclaimed:

"Rutman left the Moscow Auditorium with rare jewels of interpretation. He charmed the audience with the richness of his tone, a noble temperament, and deep interpretive insight. In his performances of Russian music, the poetic recitative style of his playing was especially close to the heart of the Russian listener."

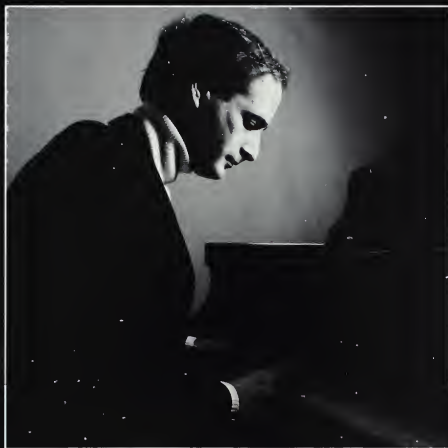
"Hypnotic artistry. The touch of his fingers makes the piano sing," wrote the *Press-Bulletin*.

"Passionate artistry," echoed *Soviet Life*. Rutman's tremendous popular success with the Soviet public continued after the competition as well. After appearing with the Moscow Philharmonic under the baton of Gennady Rozhdestvensky, he performed in the Laureate's Concert, where his playing caused a sensation and won him a standing ovation.

Born in New York of Russian parents, Rutman had the benefit of a rich musical heritage. His grandfather was a well-known singer, and his father, Ilya Tamarin, is known to record lovers for his interpretation of Shostak in Boris Godunov. With this background it was natural that Rutman began piano studies at the age of four. He received his early training with Madame Simon Barere and Robert Goldsand, and completed his studies at the Juilliard School with Sascha Gordinovitch. Both Fulbright and Rotary Fellowships took him to Europe where he concentrated under the auspices of the State Department. He then entered the Marguerite Long International Piano Competition in Paris where he won the Prix Alex de Vries and a medal. He subsequently toured Europe, where the critics were unanimous in their praise.

"A beautiful pianist," wrote *La Libre Belgique* in Brussels.

"What qualities does he not possess? What virtuosity also; but with what a personal touch does he sign his work! All this coming from a romantic temperament one hears less and less today," was the description



in *Le Matin* Metropole in Antwerp.

"An artist with exceptional gifts—sensitive and brilliant," wrote *Les Dernieres Nouvelles* in Strasbourg.

Following his success in the U.S.S.R., Rutman was recently invited by the Soviet Ministry of Culture for a tour of the principal cities, playing to sold-out audiences in Moscow, Leningrad, Kiev, Riga, and Tallinn. He concluded the tour with a series of performances with the Leningrad Philharmonic, playing the Rachmaninoff Second and Beethoven Fourth Piano Concertos. Following the final performance, the audience broke into rhythmic applause and called him back for more than twenty curtain calls.

Russian music has always had a special meaning in my life. Both my parents are Russian, as were their parents, and it has been a large part of my heritage. Having had the opportunity to perform before the Russian public

was for me, therefore, especially meaningful. One can really feel the heart and spirit of its people in the concert hall. And, for me, Russian music so much captures and brings to life that heart and spirit.

In the repertoire that I have recorded here, many different aspects of the Russian character are touched upon. How great a world lies between the unrelenting storm and dynamism of World War II Russia as portrayed in Prokofiev's Seventh Sonata, and the quiet lonely isolation of Tchaikovsky's vignette, *October*. Rachmaninoff's E-flat Minor Etude-Tableau so well mirrors the dark, brooding side of the Slavic personality, while the G Minor Prelude explodes with driving energy and vitality, yet finds a place for romantic nostalgia in its lyrical middle section. As a sharp contrast, there is the beautiful Eschard Major Scriabin Etude, which is like a soft pastel, almost impressionistic in mood.

There are also two works on the program that are not often performed but are deserving

of attention: the Tchaikovsky F Major Variations, and Balakirev's *Islamey*. The Variations are, I feel, a real novelty, combining a clearly Russian flavor with a strong Schumannesque influence. Tchaikovsky's admiration for the composer is well known, and certainly Variations V and IX sound distinctly like Schumann. Variation XI is strongly reminiscent of the last étude of the "Études Symphoniques" and Tchaikovsky even marks it "Alto Schumann." Yet, in total, the work retains its Slavic identity, with moments of poetic lyricism, as exemplified in Variation X, and Mussorgsky-like colors in Variations VII and VIII. There is a good deal of pianistic display and brilliance as well, culminating in the "presto" coda. Overall, I think it is a piece that is easy to listen to and enjoy, and deserves to be heard.

The final work, Balakirev's *Islamey*, is probably the crowning jewel of concert showpieces. It is an ingenious use of the Tarentelle motif, utilized in a set of fearfully difficult virtuosic treatments. It is said that when he composed *Islamey*, Balakirev intended to write the most difficult piece ever written for the piano—so, of course, there's no lack of brilliance or virtuosity in it! But, it is, in fact, a miniature symphonic poem, containing a lyric middle section to contrast with its brilliant outer sections. The middle theme, too, is finally treated to a big virtuosic approach in the section marked "Allegro viv." Balakirev concludes the piece in a "Presto furioso," giving the listener, once more, both themes as he brings the work to a closing finish. I feel that *Islamey* is a piece that accomplishes very well what it sets out to do, and can be very much enjoyed on that level.


In conclusion, each of these works, for me, has its own personality, each unique from the other. Yet it is fascinating to realize that they all come from the same musical roots.

—Paul Rutman

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HISTORICAL  
ARCHIVES

# TITTA RUFFO

## RIGOLETTO

- «Pari siamo»
- «Deh! Non parlare al misero»
- «Ah! Veglia o donna, questo fiore»
- «La-rà, la-rà... Cortigiani, vil razza dannata»
- «Miei signori, perdono»
- «Piangi! Piangi fanciulla»
- «Sì, vendetta, tremenda vendetta»
- «Oh, mia Gilda!... Lassù in cielo»

## IL BARBIERE DI SIVIGLIA

- «Largo al factotum»

## PAGLIACCI

- «Si può... Un nido di memorie»

## AMLETO

- «Nega se puoi la luce»
- «Spettro infernal»
- «Spettro santo»
- «O vin discaccia la tristezza»
- «Essere o non essere»
- «Come il romito fior»

Incisioni storiche «La Voce del Padrone» registrate negli anni:  
1907, 1908, 1912

VERDI  
RIGOLETTO

- *Pari siamo*» (Atto I)  
Registrazione: 1908
- *Deh! Non parlare al misero*»  
(Atto I)  
con Giuseppina Finzi-Magrini  
Registrazione: 1912
- *Ah! Veglia o donna, questo fiore*»  
(Atto I)  
con Maria Galvany  
Registrazione: 1907
- *La-rà, la-rà... Cortigiani, vil razza  
dannata*» (Atto II)  
con coro  
Registrazione: 1908

[illegible]

5. « *Miei signori, perdono* » (Atto II)  
Registrazione: 1908
6. « *Piangi! Piangi fanciullo* » (Atto II)  
Registrazione: 1907
7. « *Sì, vandatta, tremanda vandatta* »  
(Atto II)  
con Maria Galvany  
Registrazione: 1907
8. « *Oh, mia Gilda!... Lassù in cielo* »  
(Atto III)  
con Graziella Parato  
Registrazione: 1908

[illegible]

## Leto Due

ROSSINI  
IL BARBIERE DI  
SIVIGLIA

1. «*Largo al factotum*» (Atto I)  
Registrazione: 1912
- LEONCAVALLO**  
**PAGLIACCI**
2. Prologo:  
«*Si può... Un nido di mamme*»  
Registrazione: 1912

LEONCAVALLO  
PAGLIACCI

2. Prologo:  
«Si può... Un nido di memoria»  
Registrazione: 1912

THOMAS  
AMLETO

3. **«Naga sa puol le luca» (Atto I)**  
con Maria Galvany  
Registrazione: 1908
4. **«Spatto infamai» (Atto I)**  
Registrazione: 1908
5. **«Spatto santo» (Atto I)**  
Registrazione: 1908
6. **«O vin discaccia la tristezza» (Atto II)**  
con coro  
Registrazione: 1908
7. **«Essara o non assara» (Monologo) (Atto III)**  
Registrazione: 1908
8. **«Come il romito fior» (Atto V)**  
Registrazione: 1908

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1953.

**Bruno Slawitz**

[illegible]

nel duetto,  
Titta Ruffo morì a Franza il 5 luglio  
1953.

*Bruno Stawitz*



# JOHANN SEBASTIAN BACH



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Cantata BWV 84

Ich geh und suche mit Verlangen  
Cantata BWV 49



AGNES GIEBEL, soprano  
JAKOB STÄMPFLI, bass

Westphalian Choral Ensemble  
& Chamber Orchestra

WILHELM EHMMANN  
conductor

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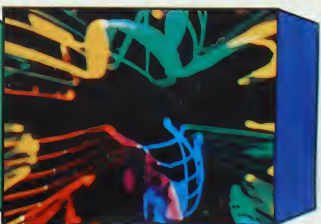
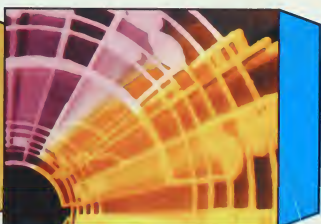
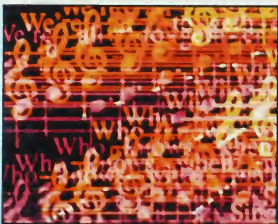
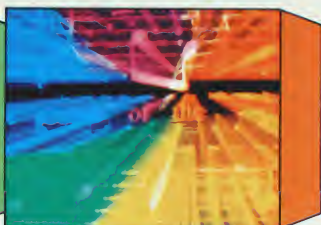
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## AUTHORS

**Robert A. Choate**, Formerly Dean, School of Fine and Applied Arts, Boston University  
**Richard C. Berg**, Professor of Music, Oregon College of Education  
**Lee Kjelson**, Professor of Music and Chairman, Department of Music Education, University of Miami  
**Barbara Kaplan**, Professor of Music, Saint Leo College  
**James Standifer**, Professor of Music, The University of Michigan  
**Eugene W. Troth**, Chairman, Department of Music, University of Maryland, College Park

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 Mastering Music—Level 6  
 Sound, Beat, and Feeling—Level 7  
 Sound, Shape, and Symbol—Level 8

## NARRATORS

Ruby Dee is currently heard with her husband, Ossie Davis, on radio reading stories, poetry, and talking with guests. She costarred the Jules Dassin film *Uplight* and edited an anthology of poetry *Glowchild*. She is remembered in her film, television, and stage roles in *Purlie Victorious*; *Raisin in the Sun*; *To Be Young, Gifted and Black*; *Buck and the Preacher*; and *The Jackie Robinson Story*.

John Cullum received the 1975 Tony Award for the Best Actor in a Musical for his performance in *Shenandoah*. He appeared on Broadway in the title role of *Man of La Mancha* and was featured in the musical *1776* as Rutledge. His film activity includes *1776*, *Hawaii*, and *All the Way Home*.

## SIDE A

1. Greeting Prelude (Igor Stravinsky). The Columbia Symphony Orchestra, conducted by Igor Stravinsky. *Mastering Music.*
2. Weird Song #1 (Bill Chase). CHASE Pure Music. *Enjoying Music.*
3. The Impossible Dream (Mitch Leigh). Robert Goulet. *Sound, Shape, and Symbol.*
4. Crawdad Song (Arr. by Billy Sherrill). Tammy Wynette and George Jones. *Expressing Music.*
5. Autumn (Japanese Melody). Koto, Flute, and Children's Voices. *Enjoying Music.*
6. An Evening Raga—The Gat. Ravi Shankar, Sitar; Chatur Lal, Tabla; N. C. Mullick. *Tambura. Sound, Shape and Symbol.*
7. Mayo Nafwa (Bemba People, Zambia). © Barbara Reeder and Grace Chiwama. African Hair Drums and Children's Voices. *Experiencing Music.*

## SIDE B

1. Tabl'itna (As sung in the Government Elementary Girls' School). © 1968 by Sally Monsour. Derbukke, Ood, Violin, Tambourine, and Children's Voices. *Expressing Music.*  
 Zum Gali Gali (Israeli Melody). Accordion, Guitar, Bass, Alto Recorder, Drum, and Children's Voices. *Expressing Music.*
2. Navidad en Mexico (Mexican Carol). Tony Matolia. Guitar, Children's Voices. *Mastering Music.*
3. A Little Song of Life (Emma Lou Diemer). Words from *A Wayside Lute* by Lizette Woodworth Reese. All rights reserved. Reproduced by permission of Holt, Rinehart and Winston, Inc. String Quartet and Children's Voices.
4. Little Lamb (Hungarian Play song). Béla Bartók (1908). Transcribed by Benjamin Suchoff. Copyright 1969 by Benjamin Suchoff. Piano and Children's Voices. *Music for Early Childhood.*
5. Twelve Gates to the City (Spiritual). Tony Matolia. Guitar. Children's Voices. *Experiencing Music.*  
 I'm on My Way (Spiritual). Guitar. Children's Voices. *Mastering Music.*  
 Kum Ba Yah (Spiritual). A cappella. Children's Voices. *Mastering Music.*
6. Sonata in G Major (A. Scarlatti). The Well Tempered Synthesizer, Walter Carlos on the Moog Synthesizer. *Sound, Beat, and Feeling.*

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# **Shostakovich Symphony No. 7 (Leningrad)**

**(First Time on One Record)**

**Karel Ancerl conducting The Czech Philharmonic Orchestra**



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# Shostakovich Symphony No. 7 (Leningrad)

(First Time on One Record)

## Karel Ancerl conducting The Czech Philharmonic Orchestra

Shostakovich, the most prominent and successful of the first generation of Soviet composers, has lived most of his life in Leningrad, the city (then St. Petersburg) of his birth. He was the pupil in composition of the veteran Alexander Glazounoff and of Maximilian Steinberg, the son-in-law of Rimsky-Korsakoff. His works include nine symphonies (of which the Fourth has never been performed), a piano concerto, some chamber and piano music, the opera *Lady Macbeth of Mzensk*, and a number of ballets. He was a lad of eleven when the Bolsheviks, with Lenin at their head, seized power in Russia and proceeded at once to lay the foundations of the first and most successful of modern totalitarian states. Thus from the outset of his career as a composer he has been subjected to teachings and disciplines designed to destroy, in all to whom they are applied (and in Russia they are applied to all), individuality of perception, intellectual curiosity, and imaginative initiative. Yet these qualities survive in his music, and give it a distinction (not necessarily of a high order) of its own. Following the production of *Lady Macbeth* Shostakovich was accused of 'bourgeois formalism' and his work was placed under interdiction. His reinstatement in official favor was signaled by the successful performance of his Fifth Symphony in 1937. The charges against him were, however, revived in 1947 (at which time they were also directed against other prominent Soviet composers, notably Prokofiev and Katchaturian), and Shostakovich found it expedient to make a public confession of error and pledge of future good conduct. The concept of 'bourgeois formalism' has never been adequately defined from the point of view of a Western observer, who also finds it difficult to detect its presence in certain of Shostakovich's works and its absence in others. All of Shostakovich's qualities and characteristics appear to be present in some measure in all of his works—even in his epic 'political' symphonies he asserts, from time to time, the witty impertinence, the penchant for satirical observation and comment to which it has been supposed his masters take exception.



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(Tony Johnson)

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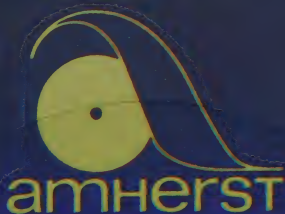
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(R. Gibb, B. Gibb)

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# THE CASINOS

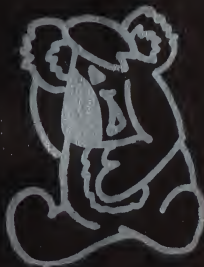
## "EVERYBODY'S TALKIN'"

1. CAN'T HELP BELIEVIN' 4:25  
(Mann/Weil) Screen Gems BMI
2. FIRE AND RAIN (James Taylor) 3:56  
Blackwood & Country Roads BMI
3. RIGHT THERE BESIDE YOU 2:00  
(Kenny Smith) Carlson Music BMI



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4. THE GALLUP (Kenny Smith) 1:45  
Carlson Music BMI
5. SHE'S OUT OF SIGHT (Kenny Smith) 2:30  
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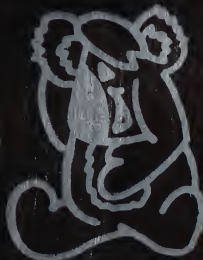
## "EVERYBODY'S TALKIN'"

1. HIGH HEEL SNEAKERS 3:14  
(Robert Higginbotham) Medal Music BMI
2. TO BE LOVED (B. Gordy, G. Gordy, T. Carlo) 2:18  
Merrimac Music Corp. BMI
3. ANYONE BUT ME (Mickey Denton) 2:33  
Carlson Music BMI



AW 14151  
SIDE 2

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4. JUST WANT TO STAY HERE 2:33  
(Bill Hawkins) Carlson Music BMI
5. EVERYBODY'S TALKIN' (Fred Neil) 2:22  
Third Story Music, Inc. BMI

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AS 994  
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1. BAD FOR GOOD 6:59
2. LOVE AND DEATH AND AN AMERICAN  
GUITAR 2:35
3. STARK RAVING LOVE 6:28

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AS 994  
**SIDE 2**  
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1. OUT OF THE FRYING PAN (AND INTO  
THE FIRE) 5:58
2. SURF'S UP 4:59
3. DANCE IN MY PANTS 6:15

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CARL SANDBURG

Carl Sandburg

sings his

AMERICAN SONGBAG

1. El-a-noy
2. What was your name in the States?
3. The Erie Canal
4. Bigerlow
5. The Hearse Song
6. Whiskey Johnny
7. Abalone

TC-2025-A

Side 1

23:50

8. Now, There once was a Young Girl
9. He came from his palace grand;  
Bonny Eloise
10. I could not find my baby-o!
11. The Maid freed from the Gallows
12. Man goin' roun'
13. Won't it be wonderful after the war
14. Somebody
15. Get the money
16. Money

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sings his  
**AMERICAN SONGBAG**

1. Alaska hahves' moon
2. Bring me on my supper, boys
3. The son of a Gambolier

TC-2025-D

Side 4  
24:05

4. Yonder comes the High Sheriff
5. Bird in a cage
6. Portland county jail
7. Levee moan
8. Those gambler's blues
9. De blues ain' nothin'
10. When a woman blue
11. Coo-Coo (Peacock Song)
12. C. C. Rider
13. The ship that never returned

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Carl Sandburg  
sings his  
AMERICAN SONGBAG

1. Frankie and Johnny
2. The Horse named Bill

Record  
8-6

TC-2025-B

Side 2

22:32

3. If I die a Railroad Man
4. Jerry, go an' ile that car
5. There's many a man killed on  
the railroad
6. Bolsum Brown
7. Jungle mammy song
8. By'm bye
9. Go get the ax
10. Blow the man down
11. I catch-a da plenty of feesh

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writing. Caedmon Records, Inc. 505 Eighth Avenue, New York, N. Y. 10018.

LONG PLAYING • 33 1/3 RPM • MICROGROVE

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MADE IN U.S.A.

# CAEDMON

Carl Sandburg  
sings his  
**AMERICAN SONGBAG**

1. One morning in May
2. Sucking Cider through a straw

TC-2025-C

Side 3  
22:33

3. Satan's a liah
4. The roving Gambler
5. Down in the valley
6. When the work's all done this fall
7. I'm sad and I'm lonely
8. When the curtains of night are  
pinned back
9. If I had wings like Nora's dove
10. Waillie, waillie!

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LONG PLAYING • 33 $\frac{1}{3}$  RPM • MICROGROVE

# Lordtree Records

STEREO

SIDE ONE

L1101



All SONGS AND Drawing: Neil de Vaughn's  
STORIES OF STEINBECK'S CANNERY ROW  
Written by DAVID BAUMGARTEN Lordtree Music BMI ©

# Lordtree Records

STEREO

SIDE TWO

L1101



All SONGS AND  
Stories Written by DAVID BAUMGARTEN Lordtree Music BMI ©

Drawing: Neil de Vaughn's  
STORIES OF STEINBECK'S CANNERY ROW

**DEMONSTRATION  
NOT FOR SALE**

**LISA LISA  
AND CULT JAM**

**33 1/3 RPM**  
**STEREO**  
© 1989 CBS  
Records Inc.

**CAS 1785**  
**XSS 01785A**  
**Time: 4:41**

**KISS YOUR TEARS AWAY**

-FULL FORCE- Taken From The Columbia Lp: "STRAIGHT TO THE  
SKY" 44378/Written, produced and arranged by FULL FORCE  
for FULL FORCE PRODUCTIONS./Engineered by Tony  
Maserati/Mixed by FULL FORCE and Tony Maserati  
Executive Producers: Steve Salem, Don Oriolo,  
and Jurgen Korduletsch./Mastered at Masterdisk  
by Howie Weinberg./Publishers: Forceful Music  
(admin. by Willesden Music, Inc.)  
Willesden Music, Inc./My  
My Music, Inc.

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# Come Into the Mountains, Dear Friend

## Susan Polis Schutz & Summit

**4:20 1. Peace Flows**

Lyrics: Susan Polis Schutz; Music: John Manikoff

**3:20 2. I Sit Here Bored**

Lyrics: Susan Polis Schutz; Music: Susan Polis Schutz

**Side 1**

**STEREO SPR5051A**

**All Selections ASCAP**

**3:41 3. City Woman**

Lyrics: Susan Polis Schutz; Music: Susan Polis Schutz

**3:25 4. You Are Mine**

Lyrics: Susan Polis Schutz; Music: Robert Polis, Jamie Kibben

**3:07 5. Come Into the Mountains, Dear Friend**

Lyrics: Susan Polis Schutz; Music: Alan Batt

***SandPiper Records, inc.***

P.O. Box 1007, Boulder, Colorado 80306

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# Come Into the Mountains, Dear Friend

**Susan Polis Schutz & Summit**

**4:03 1. Though We Drifted**

Lyrics: Susan Polis Schutz; Music: Alan Batt

**2:47 2. Let Us Dance**

Lyrics: Susan Polis Schutz; Music: Alan Batt

**Side 2**

**STEREO SPR5051B**

**All Selections ASCAP**

**2:52 3. Asleep In My Arms**

Lyrics: Susan Polis Schutz; Music: Robert Polis

**3:22 4. Air So Fresh**

Lyrics: Susan Polis Schutz; Music: Jamie Kibben

**4:11 5. I Am So Proud**

Lyrics: Susan Polis Schutz; Music: Alan Batt

***SandPiper Records, inc.***

P.O. Box 1007, Boulder, Colorado 80306

*Murray Hill*®

**THE BEST OF THE CADILLACS  
VOL. I**

**SIDE A**

**M 61250 A**

**1. BETTY MY LOVE - 2:46**

Danny Small (Music Corp. - BMI)

**2. I WONDER WHY - 2:12**

Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**3. WINDOW LADY - 2:45**

Jeanne Burns/Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**4. SHOCK-A-DOO - 2:17**

Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**5. GLORIA - 2:50**

Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**6. IF YOU WANT TO BE A WOMAN OF MINE -**

The Cadillacs

(Adam R. Levy & Father Ent. Inc. - BMI)

MURRAY HILL is a registered trademark of the Outlet Book Co., Inc.



**THE BEST OF THE CADILLACS  
VOL. I**

**SIDE B**

**M 61250 B**

**1. I WANT TO KNOW ABOUT LOVE**

**2. CARELESSLY - 2:36**

**Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)**

**3. PEEK-A-BOO - 2:05**

**Jack Hammer (Park Music Corp. - BMI)**

**4. ROMEO - 2:26**

**C. Bréland (Adam R. Levy & Father Ent. Inc. - BMI)**

**5. BUZZ BUZZ BUZZ - 2:05**

**J. Gray/R. Byrd (Cash Music - BMI)**

**6. MY GIRLFRIEND - 1:55**

**Jesse Powell/Esther Navarro  
(Adam R. Levy & Father Ent. Inc.)**

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LONG PLAYING



PARLOPHONE

FACTORY SAMPLE  
NOT FOR SALE

(XEX.313) 33 $\frac{1}{3}$

PMC 1128

1

1

"ADAM"

1. WONDERFUL TIME (Progressive. Mecolico. BIEM).
2. DIAMOND RING (Knox. Mecolico. BIEM. NCB).
3. SUMMERTIME (Chappell. BIEM. NCB).
4. GREENFINGER (Mills. BIEM. NCB).
5. PIPER OF LOVE (Mills. BIEM. NCB).
6. A GIRL LIKE YOU  
(MacMelodies. Publ. F. Day. BIEM. NCB)

ADAM FAITH

Arranged and conducted by  
JOHN BARRY

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MADE IN GREAT BRITAIN

★ ★ ★ ★ ★ LONG PLAYING ★ ★ ★ ★ ★



PARLOPHONE

(/XEX.314) 33

PMC 1128

2

2

"ADAM"

1. TURN ME LOOSE (Hill & Range, Medtford, BIEM, NOB)
2. SO MANY WAYS (Southern)
3. SINGIN' IN THE RAIN (Francis Day, NOB)
4. FARE THEE WELL MY PRETTY MAID  
(Mills, BIEM, NOB)
5. I'M A MAN (Hill & Range, Medtford, BIEM, NOB)
6. HIT THE ROAD TO DREAMLAND  
(Famous-Chappell, Francis Day, NOB)

ADAM FAITH

Arranged and conducted by  
JOHN BARRY

MADE IN G.T. BRITAIN

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# FOLKWAYS Records.

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$  RPM

© 1963 Folkways Records & Service Corp.,

## CHILDREN'S SONGS FROM SPAIN

sung by

**KAREN JAMES AND ISABELITA ALONSO**

Band 1: LA GALLINA SE PERDIO  
The Hen That Got Lost

**SIDE I**

**FC 7746 A**

Band 2: LOS TRES RATONES  
The Three Mice

Band 3: ERASE UNA VIEJECITA  
There Was a Little Lady

Band 4: EL CABALLO TROTON  
The Trotting Horse

Band 5: LEVANTA JOSE  
Get Up, Joseph!

Band 6: MI BURRO  
My Donkey

Band 7: YO TENIA DIEZ PERRITOS  
Ten Little Puppy Dogs

Band 8: NANA  
Lullaby

# FOLKWAYS Records

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$  RPM

© 1963 Folkways Records & Service Corp.,

## CHILDREN'S SONGS FROM SPAIN

sung by

**KAREN JAMES AND ISABELITA ALONSO**

Band 1: A LA FLOR, A LA PITIFLOR  
To the Flower

**SIDE II**

**FC 7746 B**

Band 2: ERES MAS HERMOSA NINA  
Little Girl

Band 3: ESTA NOCHE HA LLOVIDO  
Tonight It Has Rained

Band 4: ENTRE LAS MATAS Y FLORES  
Among the Plants and Flowers

Band 5: QUE LA MANDA USTED AL POLLITO  
What Will You Send the Little Chicken?

Band 6: CON MI REAL MEDIO  
Why Mu Dime and a Half

Band 7: EL "PIEJO" Y LA PULGA  
The Bug and the Flea

Band 8: SENOR DON GATO  
Lord Pussy Cat



GLOBAL  
RECORDS

SISAUNDRA LEWIS

"SHOUT"

(s. lewis & r.reid)

SIDE A

GR 102

ROHBASS PUBLISHING  
GLOBAL PUBLISHING

NORTY COTTO

1. CLUB SHOUTIN ANTHEM 8:46\*

LEAD VOCALS PERFORMANCE BY  
SISAUNDRA LEWIS

PRODUCED BY  
ROHAN REID FOR ROHBASS PRODUCTIONS  
\*ADDITIONAL PRODUCTION AND REMIX BY NORTY COTTO

EXECUTIVE PRODUCER BOBBY RIVERA  
A & R DIRECTOR ZAHID TARIQ

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GLOBAL  
RECORDS

SISAUNDRA LEWIS

"SHOUT"

(s. lewis & r.reid)

side b

GR

ROHBASS PUBLISHING  
GLOBAL PUBLISHING

NORTY COTTO

1. COTTO'S OLD SCHOOL DUB 8:10\*

DJ KJ

2. DJ KJ'S BREAK BEAT MIX 6:39\*\*

PRODUCED BY : ROHAN REID FOR ROHBASS PRODUCTIONS

LEAD VOCALS PERFORMANCE BY SISAUNDRA LEWIS

ADDITIONAL PRODUCTION AND REMIX BY NORTY COTTO

ADDITIONAL PRODUCTION AND REMIX BY DJ KJ

EXECUTIVE PRODUCER BOBBY RIVERA  
A & R DIRECTOR ZAHID TARIQ

SPECIAL THANKS TO  
NORTY COTTO & ALDO MARIN

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SIDE A  
VINYL 2  
0004-1

Leama  
Faith



**Side A**

LENNY B.'S FAITHFUL CLUB MIX 6:06

**Side B**

LENNY B.'S FAITHFUL MIX SHOW EDIT 7:08

**SIDE B**  
**VINYL 2**  
**0004-1**

**Remix produced, programmed and mixed by Lenny Bertoldo for Navigate Records.**  
**Additional vocal production and editing by Lenny Bertoldo.**

**COMPOSED BY:** Irena Tuomainen

**PRODUCED BY:** Michael Lloyd

**ADDITIONAL PRODUCTION BY:** Lenny Bertoldo for Navigate Records

**MASTERED BY:** Joe Lambert Trutone Inc. NYC

**PHOTO BY:** Matthew Rolston

**ARTWORK BY:** Stockholm Design

**EXECUTIVE REMIX PRODUCER:** PRO MOTION. The Brad LeBeau Co., Inc.

**EXECUTIVE PRODUCERS:** Leana and Cecilia Persson

©Swedish Diva Records (310) 268 0424 [www.leana.com](http://www.leana.com)

**33 1/3 RPM**



A circular vinyl record with a portrait of a woman with long, wavy blonde hair. The background of the record features a dense forest of evergreen trees under a blue and yellow sky. The text 'SIDE A', 'VINYL 1', and '0003-1' is printed in the upper left. The artist's name 'Leana' is written in a large, white, cursive font, and the word 'Faith' is written in a smaller, orange, cursive font below it.

SIDE A  
VINYL 1  
0003-1

Leana  
Faith

Side A

STONEBRIDGE BIG VOCAL MIX 9:21

Side B

STONEBRIDGE BIG DUB 8:09

SIDE B  
VINYL 1  
0003-1

Additional production, keyboards and remix  
by StoneBridge for StoneBridge Productions 2006.  
[www.Stoneyboy.com](http://www.Stoneyboy.com)

COMPOSED BY: Irene Tuomainen

PRODUCED BY: Michael Lloyd

ADDITIONAL PRODUCTION BY: Lenny Bertoldo for Navigate Records

MASTERED BY: Joe Lambert at Trutone Inc. NYC

PHOTO BY: Matthew Rolston

ARTWORK BY: Stockholm Design

EXECUTIVE REMIX PRODUCER: PRO MOTION. The Brad LeBeau Co., Inc.

EXECUTIVE PRODUCERS: Leana and Cecilia Persson.

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33 1/3 RPM

# DIGITAL-B



VPRD 548-A

Produced by:  
Bobby Digital  
&

M. Jemeison  
Arranged by:  
Bobby Digital  
Steelie & Cleeve

Distributed By:  
**V.P. RECORDS**  
170-21 JAMAICA AVE.  
JAMAICA, N.Y. 11432  
(718) 291-7058

*EXCITEMENT*

**NO PUPPY LOVE**  
**PLIERS**

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# DIGITAL-B



VPRD 548-B

Produced by:  
Bobby Digital  
&

M. Jemeison  
Arranged by:  
Bobby Digital  
Steelie & Cleeve

Distributed By:  
**V.P. RECORDS**  
170-21 JAMAICA AVE.  
JAMAICA, N.Y. 11432  
(718) 291-7058

**VERSION**  
**PLIERS**

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# Disneyland

## THE SOUNDS OF OUTERSPACE

© Walt Disney Productions

**2509**  
**STEREO**

**SIDE ONE**

### **GALACTIC SITUATIONS**

1. **Escape Through Hyper-Jump (2:41)**
2. **Space Probe Launch (3:30)**
3. **Alien Encounters (2:05)**
4. **Battle in the Star Fortress**
5. **Galactic Conflict (3:40)**

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# Disneyland

## THE SOUNDS OF OUTERSPACE

© Walt Disney Productions

**2509**  
**STEREO**

**SIDE TWO**

- |                           |                                   |
|---------------------------|-----------------------------------|
| 1. Laser Pistol (:09)     | 16. Ships w/ lasers (:12)         |
| 2. Ion gun (:13)          | 17. Engine rev & blast (:33)      |
| 3. Hand blaster (:10)     | 18. Control room (:22)            |
| 4. Laser rifle (:16)      | 19. Energy converter (:11)        |
| 5. Laser battle (:20)     | 20. Transformer (:20)             |
| 6. Nullifier (:15)        | 21. Force field (:16)             |
| 7. Ship canon (:16)       | 22. Nav-fix beam (:14)            |
| 8. Explosions (:23)       | 23. Air locks (:08)               |
| 9. Fighter (:09)          | 24. Six alarms (1:04)             |
| 10. Attack craft (:10)    | 25-28. Aliens (:21/:16/:15/:18)   |
| 11. Super ship (:06)      | 29-32. Androids (:10/:08/:16/:17) |
| 12. Destroyer (:23)       | 33. Quasar (:24)                  |
| 13. Space shuttle (:15)   | 34. Pulsar (:19)                  |
| 14. Stellar station (:22) | 35. Black hole (:29)              |
| 15. Ship interior (:30)   | 36. Aldoc VI (:57)                |

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# MELISI-HOPE DUO

## SPIRIT TALK

---

**Side One**



**MH #101LP**

© , ® 1988

*by Melhope Productions*

- 1. Sometime Last Spring** *(Rob Hope) -7:23*
- 2. The Remnant** *(John Melisi) -7:09*
- 3. Spirit Talk** *(John Melisi) -5:42*

---

# MELISI-HOPE DUO

## SPIRIT TALK

---

**Side Two**



**MH #101LP**

© , ® 1988

*by Melhope Productions*

- 1. Rubin** (*John Melisi* -7:33
- 2. Ulmus** (*John Melisi*) -6:38
- 3. The Saint** (*Rob Hope* -7:17

SSC 1010

# seven minds rufus reid trio

WEVO  
Concord, NH

## **SIDE A**

### **SEVEN MINDS**

(Sam Jones) 10:23

### **ALONG CAME BETTY**

(Benny Golson) 8:29



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SSC 1010

# seven minds rufus reid trio

## **SIDE B**

### **YOU MAKE ME SMILE**

(Rufus Reid) 6:44

### **TONES FOR JOAN'S BONES**

(Chick Corea) 8:09

### **STRUTTIN' ABOUT**

(Rufus Reid 5:11)



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**M-G-M  
SPECIAL DISC  
JOCKEY RECORD**

**Not For Sale**

**MGM RECORDS  
A DIVISION OF METRO-GOLDWYN-MAYER INC.  
MADE IN U.S.A.**

**ELLA FITZGERALD**

**STEREO**

**Side 1**

**GAS 130  
MGS 2318**

- 1. I WON'T DANCE—3:27**  
(Harbach-Hammerstein II-Fields-McHugh-Kern)  
T. B. Harms Company
- 2. YOU'RE BLASE—3:56**  
(Hamilton-Siever) Chappell & Co.
- 3. MIDNIGHT SUN—3:54**  
(Hampton-Burke-Mercer) Crystal Music
- 4. HONEYSUCKLE ROSE—2:39**  
(Razaf-Waller) Anne-Rachel Music
- 5. DOWN HEARTED BLUES—3:10**  
(Hunter-Austin) Leeds Music (MCA)

**All Selections ASCAP  
Prod. by Norman Granz**

**M-G-M  
SPECIAL DISC  
JOCKEY RECORD**

**Not For Sale**

MGM RECORDS  
A DIVISION OF METRO-GOLDWYN-MAYER INC.  
MADE IN U.S.A.

**ELLA FITZGERALD**

**STEREO**

Side 2

**GAS 130  
MGS 2319**

1. DON'T BE THAT WAY—3:45  
(Goodman-Sampson-Parish) Robbins Music
2. CAN'T WE BE FRIENDS—3:12  
(James-Swift) Warner Bros. Music
3. I'M GONNA GO FISHIN'—2:57  
(Lee-Ellington) Comstock Music
4. WHEN YOUR LOVER HAS GONE—3:00  
(Swan) Warner Bros. Music
5. COTTON TAIL—3:40  
(Ellington-Fitzgerald) Robbins Music

All Selections ASCAP  
Prod. by Norman Granz

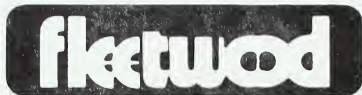


**IT WAS ONLY YESTERDAY**

**SIDE ONE**  
**33 1/3 RPM**

**BMC 5087 A**  
**MONO**

**Produced  
by  
Nat Humphreys & Joel Zelle  
Recording Arranger: H. Lapidès  
Cover Design: Wayne Perkins  
Thomas Duhill**



**IT WAS ONLY YESTERDAY**

**SIDE TWO**  
**33 1/3 RPM**

**BMC 5087 B**  
**MONO**

**Produced  
by  
Nat Humphreys & Joel Zelle  
Recording Arranger: H. Lapidès  
Cover Design: Wayne Perkins  
Thomas Duhill**

**CENTRAL CONNECTICUT STATE COLLEGE**  
**presents**  
**\*PROEM\***  
**SPRING 1972**

30275

Side 1

STAFF

Carl D'Orsogna  
Donna Smith  
Sara Potter Johnson  
Susan Hartunian

Liz Nelson  
R. Orsi  
Kyle Watson

Norman Asbridge, Advisor  
& a cast of thousands . . .

CENTRAL CONNECTICUT STATE COLLEGE

presents

\*PROEM\*

SPRING 1972

30276

Side 2

STAFF

Carl D'Orsogna

Donna Smith

Sara Potter Johnson

Susan Hartunian

Liz Nelson

R. Orsi

Kyle Watson

Norman Asbridge, Advisor  
& a cast of thousands . . .

**Capitol**®

**HAIR  
STAN KENTON**

**STEREO**

**ST-8-0305  
(ST-1-8-0305)  
SIDE 1**

1. **AQUARIUS (ASCAP-3:00)**  
(Ragni-Rado-MacDermot)
2. **WALKING IN SPACE (ASCAP-3:57)**  
(Ragni-Rado-MacDermot)
3. **FRANK MILLS (ASCAP-2:10)**  
(Ragni-Rado-MacDermot)
4. **I GOT LIFE (ASCAP-2:15)**  
(Ragni-Rado-MacDermot)
5. **COLORED SPADE (ASCAP-4:07)**  
(Ragni-Rado-MacDermot)

Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.



# Capitol®

## HAIR STAN KENTON

**STEREO**

**ST-8-0305**  
**(ST-2-8-0305)**  
**SIDE 2**

1. **WHERE DO I GO (ASCAP-2:48)**  
(Ragni-Rado-MacDermot)
2. **SODOMY (ASCAP-4:41)**  
(Ragni-Rado-MacDermot)
3. **HARE KRISHNA (ASCAP-3:05)**  
(Ragni-Rado-MacDermot)
4. **EASY TO BE HARD (ASCAP-3:10)**  
(Ragni-Rado-MacDermot)
5. **GOOD MORNING STARSHINE (ASCAP-2:45)**  
(Ragni-Rado-MacDermot)

Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.




THE LATE, LATE SHOW  
DAKOTA STATON

TT-876  
(TTI-876)

1. BROADWAY  
(Woode-McRae-Bird)
2. TRUST IN ME  
(Wever-Schwartz-Ager)
3. SUMMERTIME  
(George Gershwin-DuBose Heyward)
4. MISTY  
(Erroll Garner-Johnny Burke)
5. A FOGGY DAY  
(George Gershwin-Ira Gershwin)
6. WHAT DO YOU SEE IN HER?  
(Weldon-David)

Orchestra Conducted by  
Van Alexander

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M.  MARCA REG. • U. S. PAT. NO. 2,631,859



THE LATE, LATE SHOW  
DAKOTA STATON

TT-876 2  
(TT2-876)

1. THE LATE, LATE SHOW  
(Murray Berlin-Roy Alfred)
2. MY FUNNY VALENTINE  
(Richard Rodgers-Lorenz Hart)
3. GIVE ME THE SIMPLE LIFE  
(Rube Bloom-Harry Ruby)
4. YOU SHOWED ME THE WAY  
(Green-Fitzgerald-Webb-McCrae)
5. MOONRAY  
(Shaw-Madison-Quenzer)
6. AIN'T NO USE  
(Wyche-Kirkland)

Orchestra Conducted by  
Van Alexander

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. *Capitol* MARCA REG. • U. S. PAT. NO. 2,631,859

Lato **1** Stereo

INT 1581 CKAY 18814

**Music from the film  
JESUS CHRIST SUPERSTAR**

1. HEAVEN ON THEIR MINDS
2. EVERYTHING'S ALRIGHT
3. HOSANNA
4. PILATE'S DREAM

REAL

International

**JOHNNY DOUGLAS**

(from the film "Jesus Christ Superstar")

(A.L. Webber - Tim Rice)

Solos, Chorus and Orchestra Conducted by  
Johnny Douglas

Produzione: P. Santomartino

12/73 (P)

SIAE

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Lato **2** Stereo

INT 1581 CKAY 18815

Music from the film

**JESUS CHRIST SUPERSTAR**

1. I DON'T KNOW HOW TO LOVE HIM
2. GETHSEMANE
3. KING HEROD'S SONG
4. SUPERSTAR
5. JOHN NINETEEN: FORTY-ONE

International

**JOHNNY DOUGLAS**

(from the film "Jesus Christ Superstar")

(A.L. Webber - Tim Rice)

Solos, Chorus and Orchestra Conducted by

Johnny Douglas

Produzione: P. Santomartino

12/73 (P)

SIAE

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# RIVERSIDE

LONG PLAYING

RLP  
202

Little Rock Getaway:  
the piano of

JOE SULLIVAN

SIDE  
1

MICROGROOVE

1. GIN MILL BLUES
2. THAT'S A PLenty
3. A ROOM WITH A VIEW
4. SWEET LORRAINE
5. HANGOVER BLUES
6. LITTLE ROCK GETAWAY

(RLP 202 A)

BILL GRAUER PRODUCTIONS INC.  
NEW YORK CITY



# RIVERSIDE

**Little Rock Getaway:**

the piano of

**JOE SULLIVAN**

**RLP  
202**

**SIDE  
2**

1. HONEYSUCKLE ROSE
2. SUMMERTIME
3. FIDO'S FANTASY
4. MY LITTLE PRIDE AND JOY
5. I COVER THE WATERFRONT
6. FAREWELL TO RIVERSIDE

(RLP 202 B)

**LONG PLAYING**

**MICROGROOVE**

**BILL GRAUER PRODUCTIONS INC.  
NEW YORK CITY**

# **NATURAL BORN SPINNERS**

**Marc D/Dj Medic/JohnnyRay**

**Side A.**

HeadzStash Records(ASCAP)  
© 2005 Natural Born Spinners  
all rights reserved  
1-484-547-1798  
Marc D Productions

**1. Sound Shock 2:20**

produced by Marc D/HeadzStash Records

**2. Doggie Style 5:03**

produced by Marc D/HeadzStash Records

**3. Happy Inside 5:41**

produced by Dj Medic Natural Born Spinners

**4. Robot 3:48**

produced by Marc D/HeadzStash Records & JohnnyRay  
and JRay Records

vocal samples provided by Time & Space and Voice Spectral

**Total Time 17:00**

# NATURAL BORN SPINNERS

Marc D/Dj Medic/JohnnyRay

**Side B.**

HeadzStash Records(ASCAP)  
© 2005 Natural Born Spinners  
all rights reserved  
1-484-547-1798  
Marc D Productions

**1. Pleasure Gurl 5:34**

produced by Dj Medic Natural Born Spinners

**2. Ah Yea 4:35**

produced by Marc D/HeadzStash Records &  
JohnnyRay and JRay Records

**3. Execute 1:50**

produced by Marc D/HeadzStash Records

**4. Party Dome 6:16**

produced by Dj Medic Natural Born Spinners

vocal samples provided by Time & Space and Voice Spectral

**Total Time 19:00**

# STREET JOINT

**SIDE A**

**SJ 112**

- (1) Nas - Last Real Nigga
- (2) fat Joe - Take A Look At My Life
- (3) Cocoa Brovaz & 50 Cents - What's Poopin Niggaz
- (4) Ron Isley, P. Diddy, Baby, Jadakiss, Snoop Dogg,  
Cassidy & TQ - Bigger Business
- (5) Medley - Hice It Up (RMX)

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# STREET JOINT

**SIDE B**

**SJ 112**

- (1) Jaheim - Fabulous
- (2) Lil Mo feat. Lil Kim - Ten Commandments
- (3) Eve - Satisfaction (Clean Version)
- (4) Foxy Brown & Benzino - Fox & Ray
- (5) Jodeci feat. Raekwon - Freekin' You (RMX)

ALL RIGHTS RESERVED



**REPRISE RECORDS**

**WASHINGTON COUNTY  
ARLO GUTHRIE**

Produced by Lenny Waronker and John Pilla

**RS 6411**  
(31,096)

**SIDE  
1**

1. INTRODUCTION - (Arlo Guthrie) 3:20
2. FENCE POST BLUES (Arlo Guthrie) 3:09
3. GABRIEL'S MOTHER'S HIWAY BALLAD #16 BLUES  
(Arlo Guthrie) 6:25
4. WASHINGTON COUNTY (Arlo Guthrie) 1:59
5. VALLEY TO PRAY Co-Produced by Van  
Dyke Parks (Doc Watson-J. Pilla-Arlo  
Guthrie) 2:47
6. LAY DOWN LITTLE DOGGIES (Woody  
Guthrie) 3:18

**ENGINEERED AND MASTERED BY  
DONN LANDEE**

**STEREO**

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



**REPRISE RECORDS**

**WASHINGTON COUNTY  
ARLO GUTHRIE**

Produced by Lenny Waronker and John Pilla

**RS 6411**  
(31,097)

**SIDE**  
**2**

1. I COULD BE SINGING (Arlo Guthrie) 3:18
2. IF YOU WOULD JUST DROP BY  
(Arlo Guthrie) 4:20
3. PERCY'S SONG (Bob Dylan) 5:01
4. I WANT TO BE AROUND (Arlo Guthrie) 2:48

**ENGINEERED AND MASTERED BY  
DONN LANDEE**

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS, INC. MADE IN U.S.A.

**STEREO**



ROBBINS

# JACQUI CENCI

76869-72022-1A  
STEREO  
SIDE ONE  
33 1/3 RPM



## MEMORIES

1. Radio Mix 4:48
2. Carlos Berrios Freestyle Mix 5:07  
(J. Cenci-M. Bona)

Rocks/Michaelangelo Publishing/ASCAP

1. Produced and Engineered by Michael Angelo for Michael Angelo Productions

2. Produced by Carlos Berrios and Michael Angelo

© 1998 Robbins Entertainment LLC



ROBBINS

JACQUI CENCI

76869-72022-1B  
STEREO  
SIDE TWO  
33 1/3 RPM



MEMORIES

1. Club Mix 7:12
2. Underground Mix 4:37

(J. Cenci-M. Bona)

Rocks/Michaelangelo Publishing/ASCAP  
PRODUCED AND ENGINEERED BY MICHAEL ANGELO  
FOR MICHAEL ANGELO PRODUCTIONS

1. Mixed and Edited by Alan Scott Plotkin
2. Mixed by Eric Meyer and Mike Ivanic

© 1998 Robbins Entertainment LLC

**Cofa Boy**

*feat. Big Ross*

# Snap On It

**IMAGE RECORDS**

OnDeck Productions/Big Ross Producer

Sean Hughes Executive producer

Engineer: Rick de Varona

Doppler Studios, atlanta, GA

Website: [www.cofanostra.com](http://www.cofanostra.com)

**Side A**

**79 BPM**

- 1. Radio Edit (Fades) 4:09**
- 2. Radio Edit (Cold) 4:09**
- 3. Main Mix (Fades) 4:26**

For Booking call: Michelle @ (407) 590 6392

*Cofa Boy*

*feat. Big Ross*

# Snap On It

**IMAGE RECORDS**

OnDeck Productions/Big Ross Producer  
Sean Hughes Executive producer  
Engineer: Rick de Varona  
Doppler Studios, atlanta, GA  
Website: [www.cofanostra.com](http://www.cofanostra.com)

**Side B**  
**79 BPM**

- 1. Acapella (Dirty) 4:07*
- 2. Acapella (Clean) 4:08*
- 3. Instrumental 4:06*

For Booking call: Michelle @ (407) 590 6392

**Backstreet**<sup>TM</sup>  
© MCA RECORDS

**KEITH SYKES**

**PROMOTIONAL USE ONLY • NOT FOR SALE**

**L33-1701**  
MCA 2463

**12" 33 1/3 RPM**  
**SIDE 1**

**LOVE TO RIDE 3:30 BMI**  
(Keith Sykes)

Keith Sykes Music

**PRODUCED BY JERENE SYKES**

From the Backstreet LP

**"I'm Not Strange I'm Just Like You"**

© 1980 BACKSTREET RECORDS,  
A DIVISION OF MCA  
RECORDS, INC.

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® MCA RECORDS

**KEITH SYKES**

**PROMOTIONAL USE ONLY · NOT FOR SALE**

**L33-1701**  
MCA 2454

**12" 33 1/3 RPM**  
**SIDE 2**

**B.I.G.T.I.M.E. 3:09 BMI**  
(Keith Sykes)

Keith Sykes Music

**I'M NOT STRANGE (I'm Just Like You) 3:12 BMI**  
(Keith Sykes)

Keith Sykes Music

**PRODUCED BY JERENE SYKES**

From the Backstreet LP

"I'm Not Strange I'm Just Like You"

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RECORDS, INC.

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HELICAL RECORDS



# **FAT FINGERS**

**JAMES LIVINGSTON**

HRR 7002-0

**A1 • DIRTY DIRIGIBLE**

**A2 • HANS BLIX**

**B1 • BOX FULLA FISH**

**B2 • MOS EISLEY**

Mixed at Invisible Stations by JL

Mastered by Noel Summerville

© 2007 Helical Records

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INFO@HELICALRECORDS.COM • +1.510.832.8011

**33 RPM**





# THE CROWD PLEASERS

GOTTA GIRL (UH-HUH)

STEREO  
33 1/3 RPM  
PROMOTIONAL  
COPY-NOT FOR  
SALE

CP-2001  
SIDE A/A

1. CLEAN VERSION
2. STREET VERSION
3. INSTRUMENTAL

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Elektra





# elleeven

project II volume 5



SIDE A

## ALLERGY

1. DJ Wady Rocket Mix
2. DJ Onirika Electro House Mix
3. Dave Gadbois (I Can't Breathe Club Remix)

2006  
elleeven.com

# elleeven

## project II volume 5

HOT  
SAUCE  
RECORDS

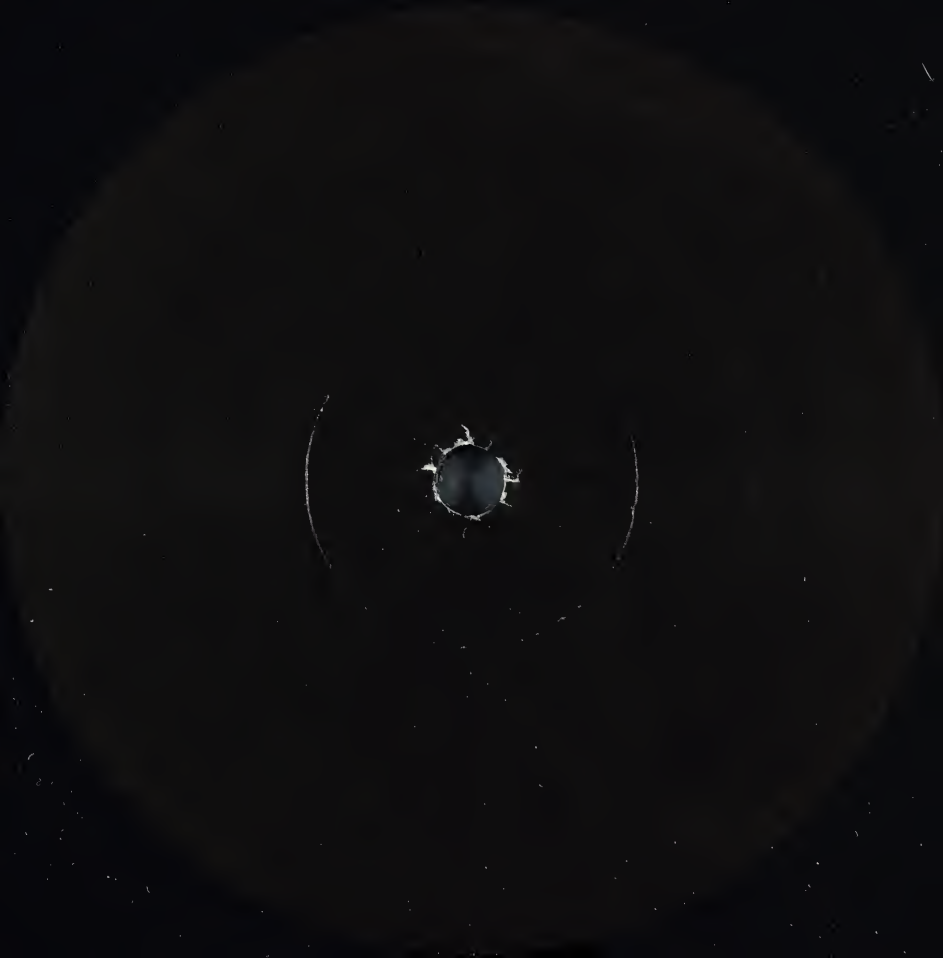
**SIDE B**

**ALLERGY**

1. *Underneath My Pillow (Bonus Track)*  
*Scooter & Lavelle vs. DJ Scotty Boy Remix*
2. *Club Remix by DJ Solange*
3. *Dave Gadbois (I Can't Breathe Radio Remix)*
4. *Original by ellee ven & R. Apikelis*

2006  
elleeven.com







# **Baby Jock**

Featuring JAY CEE



7 88057 93351 8

**A**

## **Bring Back The Days - Radio** **Bring Back The Days - Instrumental**

Written by: Baby Jock & Puff

Arranged By: Underwood & FitzGerald Scott

Produced by: Jerry Flowers, Derrick Wade & Underwood

Recorded at: Underwood Studios

Mixed at: Groovland Studios

Mastered at: Panda Studios

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UM 0012

© Underwood Music (ASCAP)

© 1997

33 1/3 RPM

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**UNDER  
WOOD**  
*Records*

**Baby Jock**

Featuring JAY CEE



UM 0012  
© Underwood Music (ASCAP)  
© 1997  
33 1/3 RPM

**B**

**Rent Man - Dub Mix**

**Rent Man - Instrumental**

Written by: Baby Jock

Arranged By: Underwood & Jock

Produced by: Steve Zulu Gremlin Roybal & Underwood

Recorded at: Underwood Studios

Mixed at: Groovland Studios

Mastered at: Panda Studios

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# CROWN

## COUNTRY & WESTERN GOLDEN GOODIES

LONG PLAYING 33 $\frac{1}{3}$

CST 480

STEREO

HIGH FIDELITY

1. HOCUS POCUS - Bud Titus
2. THIS ISLAND - Tom Tall
3. MY CHAPEL OF MEMORIES - Goldie Fields
4. SHALLEY BELLE - Doye O'dell
5. HONKY TONK QUEEN - Larry Thornton
6. BROWNIE - The Rovers

(CST 480-1)

# CROWN

## GOLDEN GOODIES COUNTRY & WESTERN

CST 480

STEREO

1. THE GREAT FOGGIE MOUNTAIN - The Kelley's
2. SENTIMENTAL ME, SENTIMENTAL YOU  
Lonnie Barron
3. ANOTHER BREW BARTENDER - Whitey Knight
4. LOST JOHN - Casey Clark
5. I'VE GOT THE BLUES - Evelyn Harlene
6. RED WING - Ray Lunsford

(CST 480-2)

LONG PLAYING 33 1/3

HIGH FIDELITY

this side

Do it to me

Best

Robert Janet

Things in life

are free

**STEREO *sca* CORPORATION of AMERICA**

**DEMONSTRATION  
ONLY**

**NOT TO BE SOLD**

**13423  
Side One  
33 $\frac{1}{3}$  RPM**

**THE WONDERFUL WORLD  
OF STEREO  
I'M OVER HERE**

**DORAS**

Garage Sale 1945

BELLOMY 87

**DEMONSTRATION  
ONLY**

**NOT TO BE SOLD**

13423

**Side Two**

**33 $\frac{1}{3}$  RPM**

- I. **BLIZZARD**
- II. **LA RASPA**
- III. **MOMENTS TO REMEMBER**
- IV. **OLD BLACK MAGIC**
- V. **COLONEL BOGEY MARCH**
- VI. **ROMAN GUITAR**



A1: urayasu girl featuring **lyrics born** (4:53)

A2: urayasu girl (instrumental) (4:52)

side A

45 r.p.m.

# amores vigilantes

All songs by Schroth-Staubach-Vigil

ASCAP: Delfin Vigil/Amores Vigilantes. BMI: Jacob Schroth

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B1: urayasu girl featuring **lyrics born**

(dj squelchy NRT to SFO remix) (5:53)

B2: urayasu girl (west coast kingdom mix) (4:41)

side B

45 r.p.m.

**amores vigilantes**

All songs by Schroth-Staubach-Vigil

ASCAP: Delfin Vigil/Amores Vigilantes, BMI: Jacob Schroth

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©1979 QCA Records

## BASS EVOLUTION

Barry Green - Bass, Worth Gardner - Keyboard  
Gary Barton - Narration

STEREO  
33 1/3 RPM

Side One  
RM 3104

1. An Awkward Child of the Baroque
2. Emerging Identity, The Classical Period
3. Transition to Romantic Era  
Elegy by Bottesini

QCA RED MARK RECORDS, P. O. BOX 14804, CINCINNATI, OHIO 45214



©1979 QCA Records

## BASS EVOLUTION

Barry Green - Bass, Worth Gardner - Keyboard  
Gary Barton - Narration

STEREO  
33 1/3 RPM

Side Two  
RM 3104

1. New Heights and Depths, The Romantic Era
2. Transition to Today
3. Phoenix Arises, the 20th Century
4. Finale by Corelli - Gardner Waldenmaier

QCA / RED MARK RECORDS, P. O. BOX 14804, CINCINNATI, OHIO 45214



SIDE ONE  
33 1/3 RPM  
12"  
STEREO

## FOGGY DUO

WRC 1-581

LANNIGANS BALL  
DUNCREVIE  
WOMEN OF IRELAND  
(MNÁ NA H ÉIRANN)  
CHAMPION AT KEEPIN' EM ROLLIN  
BRITISH GRENADIERS  
JOHNNY COPE



Made In Canada



SIDE TWO  
33 1/3 RPM  
12"  
STEREO

## FOGGY DUO

WRC1-581

MY FIRST LOVE IN LIFE  
SWEET CARNLOUGH BAY  
THE ROCKY ROAD TO DUBLIN  
TRAMPS AND HAWKERS  
YE JACOBITES  
DON'S DANSE



Made In Canada

# VESUVIUS

Reg.

## Ritorno All'Operetta (Vol. 2)

CESARE GALLINO ORCHESTRA

1308 A  
33 $\frac{1}{3}$  R.P.M.  
STEREO

Recorded in Italy by:  
**ASTRAPHON/  
HOLLYWOOD**  
BIEM

1. SERENATA from "La casa delle tre ragazze" (Schubert-Bert)  
Tenore: Franco Artoli
2. DONNE DONNE ETERNI DEI from "La Vedova Allegra" (Lehar-Leon Stein)  
Tenore: Franco Artoli-Comico: Elvio Calderoni
3. LUNNA TU from "Il Paese dei Campanelli" (Lombardo-Ranzato)  
Soprano: Romana Righetti
4. FOX TROTT DELLE GIGOLETTES from "La Danza delle Libellule"  
(Lehar-Lombardo)  
Comico: Elvio Calderoni - Soubrette: Elen Sedlak
5. NAPOLETANA from "Scugnizza" (Lombardo-Costa)  
Soprano: Romana Righetti
6. AL CAVALLINO E' L'HOTEL PIU' BEL from "Al  
Cavallino Bianco" (Benatzky-Stolz-Muller)  
Tenore: Franco Artoli - Soprano:  
Romana Righetti

DISTRIBUTED BY MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC.

# VESUVIUS

Reg.

## Ritorno All'Operetta (Vol. 2)

CESARE GALLINO ORCHESTRA

1308 B  
33 $\frac{1}{3}$  R.P.M.  
STEREO

Recorded in Italy by:  
**ASTRAPHON/  
HOLLYWOOD**  
BIEM

1. SUI VENT'ANNI PIEN D'AMOR from "Il Venititore d'Uccelli" (Zeller).  
Tenore: Franco Artoli
2. MI PARE UN SOGNO UN'ILLUSIONE from "Al Cavalino Bianco"  
(Benatzky-Stolz-Muller) Comico: Elvio Calderoni
3. DUETTO MARIO E DORINA from "Addio Giovinezza" (Pietri)  
Tenore: Franco Artoli - Soprano: Romana Righetti
4. E' QUESTO AMORE L'AMORE SCIOCCO from "La Principessa della Czarda"  
(Kalman-Stein-Jenbac) Comico: Elvio Calderoni - Soubrette: Elen Sedlak
5. FROU FROU from "La Duchessa del Bal Tabarin" (Lombardo)  
Soprano: Romana Righetti
6. DUETTO DELLE CARTE from "Madama di Tebe" (Lombardo)  
Soprano: Romana Righetti - Comico: Elvio Calderoni

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Side 2

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME**  
**LIFE**  
**AUDIO**

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TLA-1  
33 1/3 RPM

Side 3

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME**  
**LIFE**  
**AUDIO**

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TLA-1  
33 $\frac{1}{3}$  RPM

Side 1

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME  
LIFE  
AUDIO**

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TLA-1  
33 $\frac{1}{3}$  RPM

Side 4

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME**  
**LIFE**  
**AUDIO**

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TLA-1  
33⅓ RPM

DECCA STEREO

REG. U.S. PAT. OFF. MARCA REGISTRADA - MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

**PLAY A POLKA!**

**WAYNE KING**

**AND HIS ORCHESTRA**

**DL 78441**

**7-5298**

**SIDE 1**

1. HELENA POLKA
2. TIC-TOCK POLKA
- (G. Lama-F. Guski-R. J. Martino)
3. CLARINET POLKA
4. TEEN POLKA
- (Buddy Morrow-Walt Stewart)
5. RAIN, RAIN POLKA
6. FRANCENE POLKA
- (Marty Kostere)

THE ULTIMATE IN  
LONG PLAY



HIGH FIDELITY

DECCA STEREO

REG. U.S. PAT. OFF. MARCA REGISTRADA · MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

**PLAY A POLKA!**

**WAYNE KING**

**AND HIS ORCHESTRA**

**DL 78441**  
7-5299©

**SIDE 2**

1. BEER BARREL POLKA (Roll Out The Barrel)  
(J. Vejvoda-W. A. Timm-L. Brown)
2. OKEY DOKEY POLKA (Arr: A. Grill)
3. WARM FRIENDS POLKA (G. Rolfing-L. Joy)
4. CHICKEN POLKA (Andrew Grill)
5. BLONDE BOMBSHELL-Polka  
(Ray Henry Mocarski)
6. HOP SCOTCH POLKA  
(Scotch Hot)  
(Whitlock-Sigman-Rayburn)

THE ULTIMATE IN  
LONG



HIGH FIDELITY  
PLAY

*audio associates, inc.*

1 5 1 6 O A K S T R E E T

ALAMEDA, CALIFORNIA

LAKEHURST 3-9321

Dub from  
Tape

- 1- Lord Randall
- 2- Bonnie George Campbell

RUTH LIMMER  
Autoharp w/ vocal

*audio associates, inc.*

1 5 1 6 O A K S T R E E T

ALAMEDA, CALIFORNIA

LAKEHURST 3-9321

Dub from  
Tape

- 1- Waly Waly
- 2- Not Completed

RUTH LIMMER  
Autoharp w/ Vocal



# HEARTBEAT THEATRE

*National Release Date*

**November 15, 1964**

**FOR ONE BROADCAST ONLY**

**Program**

**455**

**Time: 24:30**

**Fill: :30**

*Presented by*

**THE SALVATION ARMY**

**United States**

**Produced by**

**C. P. MacGregor Co.**

**Hollywood**

This transcription is cut at Long Playing Microgroove pitch  
and contains the above program in its entirety.

Please use LP Microgroove playback  
equipment for broadcasting

**DO NOT RETURN**



# HEARTBEAT THEATRE

*National Release Date*

**November 22, 1964**

**FOR ONE BROADCAST ONLY**

**Program**

**456**



**Time: 24:30**

**Fill: :30**

*Presented by*

**THE SALVATION ARMY**

**United States**

*Produced by*

**C. P. MacGregor Co.**

**Hollywood**

This transcription is cut at Long Playing Microgroove pitch  
and contains the above program in its entirety.

Please use LP Microgroove playback  
equipment for broadcasting

**DO NOT RETURN**

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**Program No. 299**

**Dialogue Out: 13:45 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE**

# MANHATTAN MELODIES

**FEATURING  
FERRANTE & TEICHER**

**A PUBLIC  
SERVICE SHOW**

**This record is the property of  
the Government of the United States  
and cannot be used for commercial  
purposes. Further authority for broadcast  
not required.**

**(E. T. credit included)**

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**Program No. 300**

Dialogue Out: 13:45 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

**FEATURING  
HENRY JEROME**

**A PUBLIC  
SERVICE SHOW**

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purposes. Further authority for broadcast  
not required.~~

(E. T. credit included)

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

Program No. 293

Dialogue Out: 13:45 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

**F E A T U R I N G**

**SKITCH HENDERSON**

**A PUBLIC  
SERVICE SHOW**

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and cannot be used for commercial  
purposes. Further authority for broadcast  
not required.

(E. T. credit included)

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**Program No. 294**

**Dialogue Out: 13:56 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE**

# MANHATTAN MELODIES

**FEATURING**

**PAUL TAUBMAN**

**A PUBLIC  
SERVICE SHOW**

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and cannot be used for commercial  
purposes. Further authority for broadcast  
not required.**

**(E. T. credit included)**

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**A PUBLIC  
SERVICE SHOW**

**Program No. 269**

Dialogue Out: 13:45 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

**FEATURING  
TONY REYNOLDS**

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and cannot be used for commercial  
purposes. Further authority for broadcast  
not required.

(E. T. credit included)

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**A PUBLIC  
SERVICE SHOW**

**Program No. 270**

Dialogue Out: 13:45 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

FEATURING

**RAY ELLIS**

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purposes. Further authority for broadcast  
not required.

(E. T. credit included)



**"SERENADE IN BLUE"**

Featuring:  
**U. S. Air Force Band**

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U. S. GOVERNMENT AND CANNOT BE  
USED FOR COMMERCIAL PURPOSES.

**PROGRAM NR: 707**

**33 1/3 LP**

Comes Love  
Twilight Time/Peg O' My Heart  
Back Home  
Silk Lace

**VO: 14:07**

**MO: 15:00**

**GXTV 92095**



**"SERENADE IN BLUE"**

Featuring:

**U. S. Air Force Band**

THIS RECORD IS THE PROPERTY OF THE  
U. S. GOVERNMENT AND CANNOT BE  
USED FOR COMMERCIAL PURPOSES.

**PROGRAM NR: 708**

**33 1/3 LP**

All I Do Is Dream Of You  
Strange  
Orchids In The Moonlight  
Vacushna

**VO: 14:09**

**MO: 15:01**

**GXTV 92096**

# FIM

## THE SOUND OF CHRISTMAS

FM 39167  
STEREO

**SIDE 1**  
AL 39167  
© 1983 CBS Inc.

1. MINUIT, CHRETIENS (O Holy Night)\*\*\* 3:56 (Adam/Roquemaure)  
PLACIDO DOMINGO
2. LEISE RIESELT DER SCHNEE 2:44 (Trad/Arr. Karl Kowarik)  
EDITA GRUBEROVA
3. ADESTE FIDELES 3:08 (Trad/Arr. Karl Kowarik) PETER HOFMANN
4. AVE MARIA\* 4:06 (Bach/Gounod) MIRELLA FRENI
5. JINGLE BELLS 2:13 (Trad/Arr. Karl Kowarik)  
KURT RYDL
6. VOM HIMMEL HOCH\*\* 2:12 (Trad.)  
THE VIENNA BOYS CHOIR

\*Courtesy of Decca, London

\*\*Courtesy of Fonoteam, Hamburg

\*\*\*Previously released on CBS  
Masterworks # FM 37245

# FIM

## THE SOUND OF CHRISTMAS

FM 39167  
STEREO

**SIDE 2**  
BL 39167  
© 1983 CBS Inc.

1. WHITE CHRISTMAS 2:46 (Berlin/Arr. Karl Kowarik) JOSÉ CARRERAS (ASCAP)
2. MILLE CHERUBINI IN CORO 3:28 (Schubert/Arr. Karl Kowarik)  
KATIA RICCIARELLI
3. SANTA CLAUS IS COMIN' TO TOWN 2:05 (Coots/Gillespie/  
Arr. Karl Kowarik) KURT RYDL (ASCAP)
4. FRÖHLICHE WEIHNACHT ÜBERALL 2:07 (Trad/Arr.  
Karl Kowarik) EDDA MOSER
5. DIE POST TROIKA 2:53 (Trad/Arr. Karl Kowarik)  
PETER DVORSKY
6. SILENT NIGHT\*\*\* 3:42 (Gruber/Mohr)  
(Clarinete solo: Michele Zukovsky)  
PLACIDO DOMINGO

\*\*\*Previously released on CBS  
Masterworks # FM 37245

Side **A** Stereo

ANL1-1405-A

REAL

**The Magical World of  
Roger Whittaker**

- 1 Google Eye (Loudermilk) 2:27
- 2 Nasty Spider (Taylor) 2:27
- 3 Boa Constrictor  
(Silverstein) :46
- 4 Winken', Blinken' and Nod (Simon) 2:53
- 5 Whistle Stop (Whittaker-Hayes) 2:11
- 6 The Fox (Trad. -Arr.: Whittaker) 2:11

Side **B** Stereo

ANL1-1405-B

**RCA**

**The Magical World of  
Roger Whittaker**

- 1 Unicorn (Silverstein) 3:14
- 2 Puff (The Magic Dragon)(Yarrow-Lipton)  
3:25
- 3 Yellow Bird (Words & Music.: Loboff)  
(Lyrics: Keith-Bergman) 2:19
- 4 Big Rock Candy Mountain (Trad. - Arr.:  
Whittaker) 2:41
- 5 Blues for Lauren-Marie  
(Whittaker-Berkwood) 3:00

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# RON GOODWIN AND HIS ORCHESTRA

**SIDE 1**

EMS 1244A

©1987 This compilation  
from Original sound  
recordings made by  
EMI Records Ltd.

**STEREO**  
**EMS 1244**

Produced by  
George Martin

## ADVENTURE AND EXCITEMENT

1. THE MAGNIFICENT SEVEN (2.02) (Bernstein) SBK United Partnership ©1971
2. THE HEADLESS HORSEMEN (2.48) (Goodwin) Anglo Continental Music Co. Partnership ©1970
3. LARA'S THEME FROM DR. ZHIVAGO (2.35) (Jarre) SBK United Partnership ©1970
4. THEME FROM WHERE EAGLES DARE (3.06) (Goodwin) SBK United Partnership ©1970
5. SUITE FROM MONTE CARLO OR BUST (6.51) (Goodwin) Famous Chappell ©1975
6. THE MUSIC OF RICHARD RODGERS a) THE CAROUSEL WALTZ Chappell Music Ltd b) OKLAHOMA Williamson Music Ltd. (Combined Time 2.51) ©1971
7. GALLOPING HOME (Theme from The Adventures of Black Beauty) (2.14) (King) Standard Music Ltd. ©1975
8. THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (From film of same name) (6.08) (Goodwin) SBK United Partnership ©1966
9. THEME FROM BATTLE OF BRITAIN (2.16) (Goodwin) SBK United Partnership ©1970



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# RON GOODWIN AND HIS ORCHESTRA

**SIDE 2**

EMS 1244B

©1987 This compilation  
from Original sound  
recordings made by  
EMI Records Ltd.

**STEREO**  
**EMS 1244**

Produced by  
George Martin

## ADVENTURE AND EXCITEMENT

1. **THEME FROM THE TRAP** (3.10) (Goodwin) Dick James Music Ltd. ©1966
2. **THEME FROM LAWRENCE OF ARABIA** (2.30) (Jarre) S. Bernstein Ltd./MCPS ©1970
3. **SPITFIRE PRELUDE AND FUGUE** (From *First Of The Few*) (7.38) (Walton) Oxford University Press ©1968
4. **THEME FROM BEN HUR** (2.45) (Rozsa) SBK United Partnership ©1970
5. **633 SQUADRON** (From film of same name) (2.54) (Goodwin) SBK United Partnership ©1966
6. **LANCELOT & GUINEVERE** (4.08) (Goodwin) MCPS ©1971
7. **THEME FROM THE BIG COUNTRY** (3.13) (Moross) Chappell Music Ltd. ©1971
8. **ACES HIGH (LUFTWAFFE MARCH)** (From the film *Battle Of Britain*) (3.43) (Goodwin) SBK United Partnership ©1972

**EMI**

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Original Soundtrack  
**"EXODUS"**

**MCA RECORDS**

**MCA-39065**  
(MCA5297)

**Side 1**

1. THEME OF EXODUS (2:50-ASCAP)
2. SUMMER IN CYPRUS (:48-ASCAP)
3. ESCAPE (1:50-ASCAP)
4. ARI (5:00-ASCAP)
5. KAREN (2:20-ASCAP)
6. VALLEY OF JEZREEL (4:20-ASCAP)
7. FIGHT FOR SURVIVAL (INCLUDES (3:10-BMI)  
HATIKVA MARCH VERSION)

Music Composed by Ernest Gold except "Hatikva"  
Traditional, Arranged by Heinz Sandauer  
The Hollywood Studio Orchestra Conducted  
by Mitchell Powell

MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

Original Soundtrack  
**"EXODUS"**

**MCA RECORDS**

**MCA-39065**  
(MCA5298)

**Side 2**

1. IN JERUSALEM (4:00-ASCAP)
2. THE BROTHERS (4:00-ASCAP)
3. CONSPIRACY (2:50-ASCAP)
4. PRISON BREAK (3:40-ASCAP)
5. DAWN (4:30-ASCAP)
6. FIGHT FOR PEACE (1:50-ASCAP)
7. HATIKVA (3:10-BMI)

Music Composed by Ernest Gold except "Hatikva"  
Traditional, Arranged by Heinz Sandauer  
The Hollywood Studio Orchestra Conducted  
by Mitchell Powell

MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608



# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 461

6598 281.1 Y

MADE IN HOLLAND

1

© 1976

Ludwig van Beethoven

## Sinfonie Nr. 8 F-dur op. 93

1. Allegro vivace e con brio (9'45'')
2. Allegretto scherzando (3'44'')
3. Tempo di menuetto (4'55'')
4. Allegro vivace (7'33'')

LONDON PHILHARMONIC ORCHESTRA  
Dirigent: BERNARD HAITINK



# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 461

6598 281.2 Y

MADE IN HOLLAND

2

© 1976

Ludwig van Beethoven

**Sinfonie Nr. 9 d-moll op. 125**

mit Schlusschor über Schillers Ode „An die Freude“

1. Allegro ma non troppo, un poco maestoso (16'31'')

**LONDON PHILHARMONIC ORCHESTRA**

**Dirigent: BERNARD HAITINK**

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# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 462

6598 282.1 Y

MADE IN HOLLAND

3

© 1976

Ludwig van Beethoven

**Sinfonie Nr. 9 d-moll op. 125**

mit Schlusschor über Schillers Ode „An die Freude“

2. Molto vivace (13'21'')

3. Adagio molto e cantabile (15'45'')

LONDON PHILHARMONIC ORCHESTRA

Dirigent: BERNARD HAITINK

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# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 462

6598 282.2 Y

MADE IN HOLLAND

4

© 1976

Ludwig van Beethoven

## Sinfonie Nr. 9 d-moll op. 125

mit Schlusschor über Schillers Ode „An die Freude“

4. Presto - Allegro assai (24'52'')

HANNELORE BODE, Sopran - HELEN WATTS, Alt -  
HORST LAUBENTHAL, Tenor - BENJAMIN LUXON, Bass

LONDON PHILHARMONIC CHOIR

(Chordirigent: John Alldis)

LONDON PHILHARMONIC ORCHESTRA

Dirigent: BERNARD HAITINK

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/I

GRAVURE UNIVERSELLE

FACE A

(2'53-1'31-1'21-1'38-  
4'53-1'20-1'49-2'57-  
1'56) 20'18

It was a lover and his lass (Morley)  
Take, o take those lips away (John Wilson)  
Strike it up Tabor (Weelkes)  
O Mistress Mine (Morley)  
Willow song (Anonyme)  
Where the bee sucks (Robert Johnson)  
How should I your true love know (Anonyme)  
Washingham variations (Anonyme)  
We be soldiers three (Anonyme)

**DELLER CONSORT**

Dir. Alfred DELLER

Deller Recordings

LPL 1260 1Y

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SAUF

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/I

GRAVURE UNIVERSELLE

FACE B

(5'40-2'45-1'45-4'50-  
1'10-3'50-1'30-4'40)

26'10

Miserere my maker (Anonyme)  
Shall I sue (Dowland)  
I care not (Campion)  
Come heavy sleep (Dowland)  
Of all the birds (John Bartlet)  
I saw my lady weep (Dowland)  
Wilt thou unkind (Dowland)  
The Cypress Curtain (Campion)

*Alfred DELLER,*

*haute-contre*

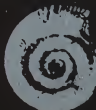
Deller Recordings

LPL 1977. 1Y

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/II

GRAVURE UNIVERSELLE

FACE A

(1'05-6'05-1'30-4'30-  
3'35-6'-2') 24'45

Orlando Gibbons

Prayer to Hezekiah -  
Behold Thou hast made my days -  
Pavan - The secret sins -  
O Lord in Thy wrath -  
Great King of Gods - Song of Moses

*DELLER CONSORT*  
*JAYE CONSORT OF VIOLS*

Dir. Alfred DELLER

Deller Recordings  
LPL 2145 1Y

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/II

GRAVURE UNIVERSELLE

FACE B

(1'40-5'15-7'40-2'07-  
3'22-2'19-1'57)

24'30

Joyne Hands (Morley)  
Now, oh now (Dowland)  
O let me live (Tomkins)  
Sola soletta (Philips)  
If that a sinners sighs (Dowland)  
Almighty God (Ford)  
My Lord Willoughby's Welcome home (Dowland)

**DELLER CONSORT  
MORLEY CONSORT**

Dir. Alfred DELLER

Deller Recordings  
LPL 2604 1Y

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MADE IN FRANCE

6

# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/III

GRAVURE UNIVERSELLE

FACE A

(7'14-0'06-13'23)

20'53

Thomas Tallis

Les Lamentations de Jérémie le Prophète

Première Lamentation

Seconde Lamentation

**DELLER CONSORT**

Dir. Alfred DELLER

Deller Recordings

LPL 1650 1Y

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/II

GRAVURE UNIVERSELLE

FACE B

(1'35-5'05-8'52-2'22-  
1'40-3'26) 22'58

William Byrd

Messe à cinq Voix

Kyrie - Gloria - Credo -

Sanctus - Benedictus - Agnus Dei

**DELLER CONSORT**

Dir. Alfred DELLER

Deller Recordings

LPL 1581 1Y

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HUNGAROTON'S  
MUSIC FOR EVERYBODY

SERGE PROKOFIEV

1. Concerto for Piano and Orchestra No. 1. in  
D flat major

- I. Allegro brioso — II. Andante assai — III. Allegro  
scherzando  
2. Toccata

SHLX 90048-a  
18'27"

ARTISJUS

1. Lazarij BERMAN (piano)  
Hungarian State Orchestra  
Conducted by András KORODI  
2. Lazarij BERMAN (piano)

33

STEREO

MADE IN HUNGARY

UNAUTHORIZED PUBLIC PERFORMANCE BROADCASTING

AND COPYING OF THIS RECORD IS PROHIBITED

HUNGAROTON'S  
MUSIC FOR EVERYBODY

SERGE PROKOFIEV  
Sonata for Piano No. 8.  
I. Andante dolce  
II. Andante sognando  
III. Vivace

SHLX 90048-b  
30'00"

ARTISJUS

Lazarij BERMAN (piano)

33

STEREO

MADE IN HUNGARY

UNAUTHORIZED  
PUBLIC  
PERFORMANCE BROADCASTING

AND COPYING OF THIS RECORD IS PROHIBITED



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Series*



*Harmony  
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**THOSE LEGENDARY  
LEADING LADIES OF  
STAGE, SCREEN & RADIO**  
**Original Recordings Of The 30's**  
**Volume 2**


1. DOROTHY LAMOUR; PANAMANIA - 1937  
-A. Siegel - S. Coslow-

KH 32423  
STEREO

**SIDE 2**  
BL 32423

2. ALICE FAYE; WAKE UP AND LIVE - 1937  
-M. Gordon - H. Revel-
3. MARTHA RAYE; ONCE IN A WHILE - 1938  
-B. Green - M. Edwards-
4. ELLA LOGAN; SOMETHING I DREAMED LAST  
NIGHT - 1939 -J. Yellen - H. Magidson - S. Fain-
5. MARY MARTIN; MOST GENTLEMEN  
DON'T LIKE LOVE - 1939  
-Cole Porter-

ELECTRONICALLY RE-RECORDED  
TO SIMULATE STEREO.

® "HARMONY," , "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

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A SUBSIDIARY OF DECCA RECORDS INC.

LONG PLAY

LONG PLAY

**TEENAGE PARTY**  
**THE McGUIRE SISTERS**

Vocal Trio

With Chorus and Orchestra Directed by DICK JACOBS

1. PLEASE, DON'T DO THAT TO ME  
(Aaron Schroeder-Ben Weisman-Josephine Peoples)

**CRL 57134**  
MG 5536

**SIDE 1**

2. RHYTHM 'N' BLUES  
(Mama's Got The Rhythm - Papa's Got The Blues)  
(Buddy Kaye-Jules Loman)
3. THE GOLDEN RULE OF LOVE  
(B. Katz-Ruth Roberts-S. Clayton)
4. GOODNIGHT MY LOVE, PLEASANT DREAMS  
(G. Motola-J. S. Marascalco)
5. EVERYBODY LOVES MY BABY  
(But My Baby Don't Love Nobody But Me)  
(S. Williams-J. Palmer)
6. (Baby, Baby) BE GOOD TO ME  
(Lillian Barco-B. Kaye)

**33 $\frac{1}{3}$  RPM**

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A SUBSIDIARY OF DECCA RECORDS INC.

**TEENAGE PARTY  
THE McGUIRE SISTERS**

Vocal Trio

With Chorus and Orchestra Directed by DICK JACOBS

**CRL 57134**

MG 5537©

**SIDE 2**

1. ROCK BOTTOM (Ruth Roberts-Bill Katz)
2. DROWNIN' IN MEMORIES (Billy Myles)
3. LULLABY OF BIRDLAND  
(George Shearing-B. Y. Forster)
4. MY BABY'S GOT SUCH LOVIN' WAYS  
(Hal David-Leon Carr)
5. BEGINNING TO MISS YOU  
(Joe Thomas-Howard Biggs)
6. ALL I DO IS DREAM OF YOU  
(N. H. Brown-A. Freed)

**33 1/3 RPM**



**ALL IN THE BOONE FAMILY**  
**THE BOONE FAMILY**

**STEREO**  
**Side 1**

**1. I BELIEVE IN MUSIC — 3:10**  
(Mac Davis) Screen Gems-Columbia  
Music, Inc. & Songpainter Music BMI

**Special Disc**  
**Jockey Record**  
**NOT FOR SALE**  
**LN 1008**  
**MGS 2890**

**\*2. MR. BLUE — 2:19**

(DeWayne Blackwell) Cornerstone Pub. Co. BMI

**3. PAY THE PIPER — 3:05**

(Jerry L. Fuller) (From the Screen Gems T.V. Film "Bobby Jo & The Big  
Apple Good Time Band") Screen Gems-Columbia Music, Inc. BMI

**4. DID YOU GIVE THE WORLD SOME LOVE TODAY, BABE—2:40**

(Norman L. Martin) Thursday Music Corp. &  
Norman-Leonard Music BMI

**5. A SATISFIED MIND — 3:30**

(R. Hayes-J. Rhodes) Peer International Corp. BMI

**6. SWEET, SWEET SONG OF SALVATION—2:57**

(Larry Norman) Beechwood Music Corp.  
& J. C. Love Pub. Co. BMI

Arr., Cond., and Prod. by Fred Werner

\*Produced by Mike Curb & Don Costa  
and Arr. by Don Costa

MANUFACTURED BY MGM RECORD CORP., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



RECORDS

ALL IN THE BOONE FAMILY  
THE BOONE FAMILY

STEREO  
Side 2

Special Disc  
Jockey Record  
NOT FOR SALE  
LN 1008  
MGS 2891

1. SILVER THREADS AND GOLDEN NEEDLES — 3:46  
(J. Rhodes-D. Reynolds) Central Songs BMI
- \*2. ALL FOR THE LOVE OF SUNSHINE — 3:04  
(Lalo Schiffrin) (Sung with the Mike Curb Congregation)  
Hastings Music Corporation BMI
3. THE LAST THING ON MY MIND — 5:05  
(Tom Paxton) United Artists Music Co., Inc. ASCAP
4. THE THREE BELLS — 2:55  
(Jean Villard) Southern Music Pub. Co., Inc. ASCAP
5. GOTTA TRAVEL ON — 2:55  
(Paul Clayton) Sanga Music, Inc. BMI  
Arr., Cond., and Prod. by Fred Werner  
\*Produced by Mike Curb & Don Costa  
and Arr. by Don Costa

MANUFACTURED BY MGM RECORD CORP., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

STEREOPHONIC

SHILLELAGHS  
AND SHAMROCKS  
BING CROSBY

with  
•THE JESTERS ••THE KING'S MEN  
•••JEFF ALEXANDER CHORUS

DECCA

DL 78207 SIDE 1

7-4344

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A

1. MacNAMARA'S BAND (O'Connor-Stamford-  
Latham-Carlson-Bonham)
2. DEAR OLD DONEGAL\*
3. WHO THREW THE OVERALLS IN MRS. MURPHY'S  
CHOWDER\* (George L. Geifer)
- 4 IT'S THE SAME OLD SHILLELAGH\* (Pat White)
5. TWO SHILLELAGH O'SULLIVAN\*\*  
(Perry Botkin-Preston Foster)
6. THE DONOVANS\*\*\*  
(Alicia Adelaide Needham  
Francis A. Fahy)

STEREOPHONIC

SHILLELAGHS  
AND SHAMROCKS  
BING CROSBY

with

•THE KING'S MEN ••THE MELLOMEN

DECCA

DL 78207

SIDE

2

7-43450

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. DID YOUR MOTHER COME FROM IRELAND?°  
(Jimmy Kennedy-Michael Carr)
2. WHERE THE RIVER SHANNON FLOWS° (J. I. Russell)
3. THE ROSE OF TRALEE (C. W. Glover-C. M. Spencer)
4. WHEN IRISH EYES ARE SMILING  
(E. R. Ball-C. Olcott-G. Graff, Jr.)
5. WITH MY SHILLELAGH UNDER MY ARM°°  
(Billy O'Brien-Raymond Wallace)
6. ST. PATRICK'S DAY PARADE°°  
(Johnny Lange-Hy Heath)

# *Memor.*

## LOVE LETTERS DICK HAYMES

SIDE 1

33 1/3 RPM

MCPS

MOIR 107 A  
MONO

1. IT COULD HAPPEN TO YOU  
(Van Heusen-Burke) Famous Chappell

2. MAM'SELLE  
(Goulding-Gordon) United Partnership

3. WHEN THE WIND WAS GREEN  
(Hunt) Carlin Music Ltd.

4. WHAT'S GOOD ABOUT GOODBYE  
(Arlen-Robin) EH Morris/Chappell Music Ltd.

5. LOVE LETTERS  
(Young-Heyman) Famous Chappell

6. WHEN LIGHTS ARE LOW  
(Rinker-Huddleston) Robert Mellin/EMI

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# *Memor.*

## LOVE LETTERS DICK HAYMES

SIDE 2  
33 1/3 RPM  
MCPS

MOIR 107 B  
MONO

1. EASY TO LOVE  
(Cole Porter) Chappell Music Ltd.
2. YOUR HOME IS IN MY ARMS  
(Wildman-Raye) KPM/EMI
3. I'LL NEVER SMILE AGAIN  
(Lowe) Campbell Connelly
4. LOST IN THE STARS  
(Weill-Anderson) Chappell Music Ltd.
5. WHAT'LL I DO  
(Irving Berlin) F D & H
6. MY SILENT LOVE  
(Suesse-Heyman) Famous Chappell

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THE VIOLINS OF  
THE GLENGARRY STRATHSPEY  
AND REEL SOCIETY

1. MARCHES AND REEL

Lovat Scouts/Duke of Fife's Farewell to Deeside/  
Big John MacNeil

Side A

Stereo

33 1/3 RPM

2. MARCHES, STRATHSPEY AND REEL

Glencoe March/74th's Farewell to Aberdeen/  
Cameron's Got His Wife Again/Homeward Bound

3. JIG SELECTION

Teviot Bridge/Stool of Repentance/Hugh  
Allan's Jig

4. MARCH, STRATHSPEY AND REEL

The Bonnie Lass of Headlake/Miller O'Hirn/  
Lord Dalhousie

5. MARCH SELECTION

Road To the Isles/Donald MacLean's Farewell  
to Oban

Made in Canada

WRC1-1662

THE VIOLINS OF  
THE GLENGARRY STRATHSPEY  
AND REEL SOCIETY

1. MARCH, STRATHSPEY AND REEL  
Marchioness of Huntly/Marquis of Huntly's  
Farewell/Miller's Reel

2. MARCHES AND REEL  
Glengarry March/Highland Laddie/Picnic Reel

Side B

Stereo  
33 1/3 RPM

3. JIG SELECTION  
River Bend Jig/Charlie Hunter/Road  
to Skye

4. MARCH, STRATHSPEY AND REEL  
Concert March/Anna Mae Grant/  
Sandy MacIntyre's Trip to Boston

5. MARCH SELECTION  
Balkan Hills/Lasses of Campbell Street

6. STRATHSPEY AND REELS  
Miss Drummond of Perth/Mason's Apron/  
Mrs. MacLeod of Rassay/Deil Among the  
Tailors

Made in Canada  
WRC1-1662

# BUDDAH RECORDS

## BLACK AND WHITE IN COLOR ORIGINAL SOUNDTRACK ALBUM

1. "BLACK AND WHITE" THEME 2:43
2. THE LETTER 2:05
3. THE BATTLE 3:30
4. CROSSING THE RHINE 2:57
5. LA CHANSON DES SOULLERS -vocal 3:00

### SIDE ONE

Music composed by  
Pierre Bachelet  
Music arranged and conducted  
by Mat Camison  
Publisher: Soultown Music  
Co., Inc. (BMI)  
Produced by C.P.  
Productions/Original  
publishers Editions  
Musicales Sforzando/  
Sirocco  
(SACEM)

BDS-5698-ST A

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# BUDDAH RECORDS

## BLACK AND WHITE IN COLOR ORIGINAL SOUNDTRACK ALBUM

1. "BLACK AND WHITE" THEME - vocal  
(Vocal: Pierre Bachelet) 2:43
2. MARKETPLACE RECRUITS 2:28
3. FRESNOY'S THEME 2:42
4. FRESNOY'S REVIEW 2:45
5. IVORY COAST DRUMS 2:05
6. FINALE 2:05

### SIDE TWO

Music composed by  
Pierre Bachelet  
Music arranged and conducted  
by Mat Camison  
Publisher: Soulstown Music  
Co., Inc. (BMI)  
Produced by C.P.  
Productions/Original  
publishers Editions  
Musicales Sforzando/  
Sirocco  
(SACEM)

BDS-5698-ST B

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STANDING  
ROOM ONLY  
RECORDS



*The Special  
Magic of*  
**Dick Haymes**

SRO-1002-A

© 1978 Standing Room  
Only Productions  
Hollywood, Ca. U.S.A.  
90028

**SIDE ONE**

1. **The More I See You**  
(Warren/Gordon)
2. **This Heart Of Mine**  
(Warren/Freed)
3. **These Foolish Things**  
(Strachey/Link/Marvel)
4. **Everytime**  
(Blaine/Martin)
5. **Dancing In The Dark**  
(Swartz/Dietz)
6. **Always**  
(Berlin)
7. **Stars Fell On Alabama**  
(Perkins/Parrish)
8. **San Antonio Rose**  
(Wills)
9. **Isn't It Kind Of Fun**  
(Rodgers/Hammerstein)

**18:41**

STANDING  
ROOM ONLY  
RECORDS



*The Special  
Magic of*  
**Dick Haymes**

SRO-1002-B

© 1978 Standing Room  
Only Productions  
Hollywood, Ca. U.S.A.  
90028

**SIDE TWO**

1. **There's No You**  
(Hopper/Adair)
2. **How Deep Is The Ocean**  
(Berlin)
3. **Swanee**  
(Gershwin/Caesar)

**DICK HAYNES SHOW**

4. **Let The Rest Of The World Go  
By**  
(Ball/Brennan)
5. **Maybe**  
(Flynn/Madden)
6. **All The Things You Are**  
(Kern/Hammerstein)
7. **So In Love**  
(Porter)
8. **At Sundown**  
(Donaldson)
9. **Lovely To Look At**  
(Kern/McHugh/Fields)
10. **Of Thee I Sing**  
(G. Gershwin/  
I. Gershwin)

**19:37**

# DENON

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STEREO

33 $\frac{1}{3}$ RPM

見本盤

1  
PCM

OX-7217-ND

(OX-7217-A)

© 1981. 3

JEAN FRANÇAIX

QUINTETTE - for flute, oboe, clarinet, fagot and horn

1. I - Andante tranquillo - Allegro assai
2. II - Presto - Trio
3. III - Tema, Andante - Var. 1 (L'istesso tempo) -  
Var. 2 (Andantino con moto) - Var. 3 (Lento) -  
Var. 4 (Vivo) - Var. 5 (Andante)
4. IV - Tempo di marcia francese

TAFFANEL WIND QUINTET

Jean-François BLONDEAU, flute

Jean-Claude JABOULAY, oboe

Richard VIELLE, clarinet

Jacques ADNET, horn

François CARRY, fagot

MADE IN JAPAN

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STEREO

33 $\frac{1}{3}$ RPM

見本盤

2

OX-7217-ND

(OX-7217-B)

© 1981. 3

PCM

PAUL HINDEMITH

KLEINE KAMMERMUSIK - for wind quintet

I - Lustig, Massig schnelle Viertel

II - Walzer, Durchweg sehr leise

III - Ruhig und einfach, Achtel

IV - Schnelle Viertel

V - Sehr lebhaft

MATYAS SEIBER

2. PERMUTAZIONI A CINQUE - for wind quintet

TAFFANEL WIND QUINTET

Jean-François BLONDEAU, flute

Jean-Claude JABOULAY, oboe

Richard VIELLE, clarinet

Jacques ADNET, horn

François CARRY, fagot

MADE IN JAPAN

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**LONDON** *ffrr?*

**FULL FREQUENCY RANGE RECORDING**

MADE IN ENGLAND

THE DECCA RECORD CO. LTD.

**STEREOPHONIC**

SPEED 33- $\frac{1}{3}$

Side

1

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Record Co. Ltd.

ZAL 12679

**CS 6843**

**BEETHOVEN: PIANO SONATA No. 31 in A flat Major,  
Op. 110**

1. *Moderato cantabile, molto espressivo — Allegro molto —  
Adagio, ma non troppo — Fuga (Allegro, ma non troppo)*  
(20.23)

**Vladimir Ashkenazy (Piano)**

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*LONDON ffr?*

**FULL FREQUENCY RANGE RECORDING**

MADE IN ENGLAND

THE DECCA RECORD CO. LTD.

**STEREOPHONIC**

SPEED 33- $\frac{1}{3}$

Side

**2**

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ZAL 12680

**CS 6843**

**BEETHOVEN: PIANO SONATA No. 32 in C minor, Op. 111**

1. Maestoso — Allegro con brio ed appassionato (10.00)
2. Arietta — Adagio molto, semplice e cantabile (17.23)

**Vladimir Ashkenazy (Piano)**

**THE NEW  
CBS MASTERWORKS  
THEMEFINDER**

**222 Famous Themes**

**MX 36929  
MX 37312  
STEREO**

**SIDE 1  
AL 37312**

**See Album Jacket For Titles  
and Sequence.**

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**THE NEW  
CBS MASTERWORKS  
THEMEFINDER**

**222 Famous Themes**

MZX 36929  
MX 37312  
STEREO

**SIDE 2**  
BL 37312

See Album Jacket For Titles  
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**THE NEW  
CBS MASTERWORKS  
THEMEFINDER  
222 Famous Themes**

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MX 37313  
STEREO

**SIDE 3**  
AL 37313

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**THE NEW  
CBS MASTERWORKS  
THEMEFINDER  
222 Famous Themes**

**M2X 36929  
MX 37313  
STEREO**

**SIDE 4  
BL 37313**

**See Album Jacket For Titles  
and Sequence**

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**INNERVOICES**  
**Richard Stoltzman • Judy Collins**



**Side 1 Stereo**  
**7888-1-RC-1**

- 1. Deep Peace** (Bill Douglas)
- 2. My Song** (Keith Jarrett)\*
- 3. Largo** (J. S. Bach)
- 4. For Free** (Joni Mitchell)\*
- 5. By the Stream** (Jeremy Wall)\*
- 6. Innisfree** (Bill Douglas)

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**INNERVOICES**  
**Richard Stoltzman • Judy Collins**



**Side 2 Stereo**  
**7888-1-RC-2**

- 7. Golden Rain** (Bill Douglas)
- 8. Flower** (Bill Douglas)
- 9. The Swan** (Camille Saint-Saens)
- 10. Delgado** (Eddie Gomez)\*
- 11. If It's Magic** (Stevie Wonder)
- 12. Aria** (Jeremy Wall)
- 13. Ave Verum** (W A Mozart)

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**JAZZ HERITAGE:  
BUNNY BERIGAN  
"DECCA/CHAMPION SESSIONS"**

**MCA RECORDS**

**MCA-1362**  
MCA 3358

**SIDE ONE**

1. MAMA DON'T ALLOW IT 2:59 ASCAP  
(Davenport)
2. JA-DA 2:47 ASCAP  
(Bob Carleton)
3. I CAN'T GET STARTED 2:58 ASCAP  
(Gershwin-Duke)
4. THE MUSIC GOES 'ROUND AND AROUND 3:08 ASCAP  
(Riley-Farley-Hodgson)
5. MY HEART AND I 2:44 ASCAP  
(Whiting-Robin)

**COMPILED AND ANNOTATED BY STEVE HOFFMAN**

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**JAZZ HERITAGE:  
BUNNY BERIGAN  
"DECCA/CHAMPION SESSIONS"**

**MCA RECORDS**

**MCA-1362**  
**MCA 3359**

**SIDE TWO**

1. YOU HIT THE SPOT 2:34 ASCAP  
(Gordon-Revel)
2. I HOPE GABRIEL LIKES MY MUSIC 2:47 ASCAP  
(Dave Franklin)
3. IF I COULD BE WITH YOU ONE HOUR TONIGHT 2:27 ASCAP  
(Kreamer-Johnson)
4. I'M GONNA SIT RIGHT DOWN AND WRITE  
MYSELF A LETTER 2:43 ASCAP  
(Young-Ahlert)
5. (IF I HAD) RHYTHM IN MY NURSERY RHYMES 2:36 ASCAP  
(Lunceford-Chaplin-Cahn-Raye)

**COMPILED AND ANNOTATED BY STEVE HOFFMAN**

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# BROADWAY • INTERMISSION

## WHITE HOT JAZZ VOLUME I

**BR-115**  
SIDE ONE

© 1983

**ELECTRIC**

**RECORD**

### CASA LOMA ORCHESTRA

1. WHITE JAZZ (2:57)
  2. BLACK JAZZ (3:03)
  3. ALEXANDER'S RAGTIME BAND (3:22)
  4. PUT ON YOUR OLD  
GREY BONNET (2:58)
  5. WILD GOOSE CHASE (3:02)
- EDDIE THOMAS' COLLEGIANS**
6. SUGAR (3:13)
- THE COTTON PICKERS**
7. ST. LOUIS GAL (3:14)
  8. NO PARKING (2:39)
  9. MOANIN' LOW (3:27)

Broadway Intermission Records • Box 100 Brighton MI 48116

# BROADWAY • INTERMISSION

## WHITE HOT JAZZ VOLUME I

BR-115  
SIDE TWO

© 1983

**ELECTRIC**

**RECORD**

### JACK PETTIS & HIS PETS

1. SPANISH DREAM (3:05)
2. A BAG O' BLUES (2:55)
3. DOIN' THE NEW LOW DOWN (2:54)
4. FRESHMAN HOP (2:43)
5. HONOLULU BLUES (3:10)
6. BABY (3:22)

### 7. BUGLE CALL BLUES (2:36)

### IRVING MILLS & HIS MODERNISTS

8. AT THE PROM (2:30)

### STUART HAMBLÉN

9. GOLDEN RIVER (2:21)
10. MY DREAM BOOK OF MEMORIES (2:45)

Broadway Intermission Records • Box 100 Brighton MI 48116



**The GRASSCUTTERS**

**Side 1**

**LP8-C27S**

**I'm Walking (1:43)**

**Fox on the Run (2:05)**

**Orange Blossom Special (2:42)**

**Banks of the Ohio (2:27)**

**Molly and Tenbrooks (2:17)**

**Bluegrass Horn Pipe (2:25)**

**Shady Grove (1:52)**



*The* GRASSCUTTERS

Side 2

LP8-0273

Seein' Nellie Home (2:44)

How Mountain Girls Can Love (1:47)

Young Joe (2:18)

Blame Me (2:33)

Gotta Travel On (2:24)

Never Ending Song of Love for You (2:33)

# Sandy Hook Release No. 2093

*Michael Rophone*



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Side A

Sandy Hook  
Release No. 2093

*Michael Rophone*



Side B

© 1984 Sandy Hook Records

# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE**  
**"TOUR DE FORCE"**

**CJ-172**

**SIDE ONE**

- 1. BLUES UP AND DOWN (8:46)**  
(Gene Ammons) Richcar Music - BMI
- 2. TICKLE TOE (7:19)**  
(Lester Young - Jon Hendricks)  
Bregman, Vocco & Conn, Inc. - ASCAP
- 3. LET'S GET AWAY FROM IT ALL (5:40)**  
(Matt Dennis - Tom Adair)  
Music Sales Corp. - ASCAP

© 1982 Concord Jazz, Inc.

# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE**  
**"TOUR DE FORCE"**

**CJ-172**

**SIDE TWO**

**1. SOFT WINDS (10:16)**

**(Benny Goodman) Jewel Music Publ. Co., Inc. - ASCAP**

**2. STELLA BY STARLIGHT (4:50)**

**(Victor Young - Ned Washington)**

**Famous Music Corp. - ASCAP**

**3. IF (3:47)**

**(David Gates)**

**Colgems-EMI Music, Inc. - ASCAP**

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# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE  
"TOUR DE FORCE"**

**CJ-172**

**SIDE THREE**

**1. BROADWAY (7:29)**

**(Henri Woode - Teddy McRae - Bill Bird)  
Rightsong Music, Inc. - ASCAP**

**2. DO NOTHIN' TILL YOU HEAR FROM ME (7:31)**

**(Duke Ellington - Bob Russell)  
Harrison Music Corp. -**

**Robbins Music Corp. - ASCAP**

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# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE**  
**"TOUR DE FORCE"**

**CJ-172**

**SIDE FOUR**

**1. JUMPIN' AT THE WOODSIDE (7:08)**

**(Count Basie) Bregman, Vocco & Conn, Inc. - ASCAP**

**2. BERNIE'S TUNE (8:02)**

**(Bernie Miller) Atlantic Music Corp. - BMI**

**3. RIFFTIDE (6:31)**

**(Coleman Hawkins)**

**Michael H. Goldson, Inc. - ASCAP**

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DEBUSSY: LA MER

THE CLEVELAND ORCHESTRA  
GEORGE SZELL, Conductor

LC 3863  
NONBREAKABLE

Side 1  
XEM 59526

1. De l'aube à midi sur la mer (From Dawn till Noon on the Sea)
2. Jeux de vagues (Play of the Waves)
3. Dialogue du vent et de la mer (Dialogue of Wind and Sea)

"EPIC," "CBS" MARCAS REG. T.M. PRINTED IN U.S.A. A PRODUCT OF CBS



**1. RAVEL: "DAPHNIS ET  
CHLOË" Suite No. 2**

**Lever du jour (Daybreak) - Pantomime  
Danse générale (General Dance)**

**LC 3863  
NONBREAKABLE**

**Side 2  
XEM 59527**

**2. RAVEL: PAVANE POUR UNE  
INFANTE DÉFUNTE**

**(Pavane for a Dead Princess)**

**THE CLEVELAND ORCHESTRA  
GEORGE SZELL,  
Conductor**

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Golden Imports

SRI 75118		33 $\frac{1}{3}$	STEREO ∞
[Hole]		SRI 75118 MADE IN HOLLAND	1

JOHN CORIGLIANO  
CONCERTO FOR PIANO AND ORCHESTRA

- 1. Molto allegro (13:10)
- 2. Scherzo (2:45)
- 3. Andante appassionata -
- 4. Allegro (13:30)

HILDE SOMER, piano  
SAN ANTONIO SYMPHONY/  
VICTOR ALESSANDRO, conductor

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*Golden Imports*

SRI 75118

33 $\frac{1}{3}$

STEREO



SRI 75118

MADE IN HOLLAND

2

**BELA BARTOK**  
**DIVERTIMENTO FOR STRINGS**

1. Allegro non troppo (8:48)
2. Molto adagio (8:23)
3. Allegro assai (7:09)

**BBC SYMPHONY ORCHESTRA/**  
**ANTAL DORATI, conductor**

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argo

REGD.

ARGO RECORD CO.

STEREOPHONIC

GEMA/Boosey  
& Hawkes

Side

1

RG 316  
ZRG 004

**Richard STRAUSS: METAMORPHOSEN**

METAMORPHOSEN

**The Academy of St. Martin-in-the-Fields**

**Directed by Neville Marriner**

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argo

REGD.

ARGO RECORD CO.

STEREOPHONIC

Side

2

ZRG 3164

ZRG 604

**Richard WAGNER: SIEGFRIED IDYLL**

Adagio for Clarinet and String Orchestra

**SIEGFRIED IDYLL**

Adagio for Clarinet and String Orchestra

**Jack Brymer solo clarinet**

**The Academy of St. Martin-in-the-Fields**

**Directed by Neville Marriner**

© 1969

**REAL**

Side **A** Stereo

ARL2-0318-A-1

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*  
Chicago Symphony Orchestra  
Fritz Reiner, *Conductor*



**Red Seal**

**Concerto No. 2 in C Minor, Op. 18**

- I. Moderato; Allegro
- II. Adagio sostenuto

**dynaflex**

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Side **D** Stereo

ARL2-0318-D-1

**RED**

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*

The Philadelphia Orchestra

Eugene Ormandy, Conductor



Red Seal

**Rhapsody on a Theme of Paganini,  
Op. 43**

**dynaflex**

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Side **C** Stereo

ARL2-0318-C-2

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*  
Symphony of the Air  
Kiril Kondrashin, *Conductor*

**Red Seal**

**Concerto No. 3 in D Minor, Op. 30**

II. Intermezzo: Allegro;

III. Finale: Alla breve

**Red Seal**

**dynaflex**

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Side **B** Stereo

ARL2-0318-B-2

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*

1. with Chicago Symphony Orchestra

Fritz Reiner, Conductor

2. with Symphony of the Air

Kiril Kondrashin, Conductor



Red Seal

**Concerto No. 2 in C Minor, Op. 18**

III. Allegro scherzando

**Concerto No. 3 in D Minor, Op. 30**

I. Allegro ma non tanto

**REAL**

**dynaflex**

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Side **1** Stereo

VICS-6036-1 (ZVRS-3611)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"  
Collegium Aureum**

**REAL**

**Victrola**

**Concerto in B-Flat, Op. 3, No. 1**  
Allegro - Largo - Allegro

**Concerto in B-Flat, Op. 3, No. 2**  
Vivace - Largo - Allegro - (Andante) -  
(Gavotte)

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RCA CORPORATION—MADE IN U.S.A.

Side **4** Stereo

VICS-6036-1 (ZVRS-3614)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"**

**Collegium Aureum**

**Victrola**

**Concerto in D, Op. 3, No. 6**

**Vivace - Allegro**

**Concerto Grosso in C from  
"Alexander's Feast"**

**Allegro - Largo - Allegro - Andante,  
non presto**

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RCA CORPORATION—MADE IN U.S.A.**

**RCA**

# Side **2** Stereo

VICS-6036-2 (ZVRS-3612)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"**

**Collegium Aureum**

**RCA**

**Victrola**

**Concerto in G, Op. 3, No. 3**

Largo e staccato; Allegro - Adagio; Allegro

**Concerto in F, Op. 3, No. 4a**

Andante; Allegro - Andante - Allegro -  
Minuetto

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**REX**

Side **3** Stereo

VICS-6036-2 (ZVRS-3613)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"**

**Collegium Aureum**



**Victrola**

**Concerto in F, Op. 3, No. 4b**

Largo - Allegro - Largo - Allegro

**Concerto in D Minor, Op. 3, No. 5**

Andante - Allegro - Adagio - Allegro ma  
non troppo - Allegro

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RCA CORPORATION—MADE IN U.S.A.

**PAUL RUTMAN,**  
**Piano**

Y 34634  
STEREO

**SIDE 1**  
AL 34634  
© 1978 CBS Inc.

PROKOFIEV: SONATA NO. 7 IN  
B-FLAT MAJOR, OP. 83

1. I - Allegro inquieto 8:37

2. II - Andante caloroso 6:28

3. III - Precipitato 3:09

4. TCHAIKOVSKY: OCTOBER, OP. 37a NO. 10  
(from "The Seasons") 4:18

5. RACHMANINOFF: ETUDE TABLEAU IN  
E-FLAT MINOR, OP. 39  
NO. 5 5:35

TT:28:25

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**PAUL RUTMAN,**  
**Piano**

Y 34634  
STEREO

**SIDE 2**  
BL 34634  
© 1978 CBS Inc.

1. TCHAIKOVSKY: THEME AND VARIATIONS,  
OP. 19 NO. 6 12:45
2. RACHMANINOFF: PRELUDE IN G MINOR,  
OP. 23 NO. 5 4:03
3. Scriabin: Etude, Op. 42 No. 4 3:25
4. BALAKIREV: ISLAMEY 9:01

TT: 29:29

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3C 053-00749 M/A

**TITTA RUFFO**

**barltono**

**con accompagnamento d'orchestra**

**«VOCI ILLUSTRI»**

**RIGOLETTO - Verdi**

a) atto 1.o «Pari Siamo»

b) 1 - atto 1.o «Deh! Non parlare al misere»  
(con Giuseppina FINZI - MAGRINI, Soprano)

2 - atto 1.o «Am! veglia o donna, questo fiore»  
(con Maria GALVANI, Soprano)



**HISTORICAL  
ARCHIVES**



**DISCOTECA  
CLASSICA**



Made in Italy - Ri-  
servati tutti i diritti del produ-  
tore fonografico e del proprie-  
tario dell'opera riprodotta.  
Vietata duplicazio-  
ne radiodiffusio-  
ne di questo  
disco.

c) atto 2.o «La-ra, la-ra... Cortigiani, vil razza  
dannata» (con Coro) atto 2.o «Miei signori, perdono»  
d) atto 2.o «Piangi! Piangi fanciulla»  
«Si Vendetta, Tremenda vendetta»  
(con Maria GALVANI, soprano)  
e) atto 3.o «Oh, mia Gilda!» (Lassù in cielo)  
(con Graziella PARETO, soprano)

a) c) e) RegISTRAZIONI: 1908

b) 1) RegISTRAZIONE: 1912

b) 2) - d) RegISTRAZIONI: 1907

**D. P.**

3C 053-00749 M/B

**TITTA RUFFO**

**barltono**

**con accompagnamento d'orchestra**

**«VOCI ILLUSTRI»**

**IL BARBIERE DI SIVIGLIA - Rossini**

a) «Largo al factotum della città!»

**I PAGLIACCI - Leoncavallo**

b) Prologo - «Si può?.. Un nido di memoria»

**AMLETO - Thomas**

c) atto 1.o «Nega se puoi la luce»

(con Maria GALVANY, soprano)



**HISTORICAL  
ARCHIVES**



**DISCOTECA  
CLASSICA**

d) «Spettro infernal» - e) «Spettro santo»

f) ~~atto 2.o~~ «O vin, discaccia la tristezza»

(Brindisi con Coro)

g) atto 3.o «Essere o non essere» (Monologo)

h) atto 5.o «Come un romito fior»

a) b) RegISTRAZIONI: 1912

c) d) e) f) g) h) RegISTRAZIONI: 1908

Made in Italy - Ri-  
servati tutti i diritti del produt-  
tore fonografico e del proprie-  
taria dell'opera riprodotta.  
Vietata duplicazio-  
ne radiodiffusio-  
ne di questo  
disco.

**S.I.A.E. D. P.**

NONESUCH



RECORDS

JOHANN SEBASTIAN BACH

(1685-1750)

**STEREO**

**H-71273-A**

**STEREO**

**SIDE ONE (16:50)**

*Ich bin vergnuegt mit meinem Gluecke*

**Cantata BWV 84**

AGNES GIEBEL, soprano  
WESTPHALIAN CHORAL ENSEMBLE &  
CHAMBER ENSEMBLE

WILHELM EHMANN, conductor

a CANTATE recording, West Germany

Mfg. by Elektra/Asylum/Nonesuch Records, 665 5th Avenue, New York, New York 10022/A Division of Warner Communications Inc.

NONESUCH



RECORDS

JOHANN SEBASTIAN BACH

(1685-1750)

**STEREO**

**H-71273-B**

**STEREO**

**SIDE TWO (29:34)**


*Ich geh und suche mit Verlangen*

**Cantata BWV 49**

AGNES GIEBEL, soprano JAKOB STAEMPFLI, bass  
WESTPHALIAN CHAMBER ENSEMBLE  
WILHELM EHMANN, conductor

a CANTATE recording, West Germany

Mfg. by Elektra/Asylum/Nonesuch Records

665 5th Avenue, New York, New York 10022/A Division of Warner Communications Inc. 

AMERICAN BOOK COMPANY  
RUBY DEE  
and  
JOHN CULLUM

STEREO  
33 1/3  
R.P.M.

invite you to listen to a sampling of music from

**NEW DIMENSIONS  
IN MUSIC**

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and CBS Inc.

P 13161

AS 13161

**SIDE A**

- Band 1.** GREETING PRELUDE (Stravinsky)\*    **Band 2.** WEIRD SONG  
#1 (Chase)\*    **Band 3.** THE IMPOSSIBLE DREAM (Leigh)\*  
**Band 4.** CRAWDAD SONG (Arr. Sherrill)\*    **Band 5.** AUTUMN  
(Japanese Melody)    **Band 6.** AN EVENING RAGA (Shankar)\*  
**Band 7.** MAYO NAFWA (Bemba People)

\*Courtesy of CBS Inc.  
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NOT FOR SALE  
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Produced in association with TRITON RECORD PRODUCTIONS, INC.

AMERICAN BOOK COMPANY  
RUBY DEE  
and  
JOHN CULLUM

STEREO  
33 1/3  
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and CBS Inc.

P 13161

BS 13161

**SIDE B**

- Band 1.** TABULITNA (Arr. Monsour) **ZUM GALI GALI** (Israeli Melody) **Band 2.** NAVIDAD EN MEXICO (Mexican Carol)  
**Band 3.** A LITTLE SONG OF LIFE (Diemer) **Band 4.** LITTLE LAMB (Bartók-Suchoff) **Band 5.** TWELVE GATES TO THE CITY (Spiritual) I'M ON MY WAY (Spiritual) **KUM BA YAH** (Spiritual)  
**Band 6.** Sonata in G Major (Scarlatti-Carlos)\*

\*Courtesy of CBS Inc.

DEMONSTRATION RECORD

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Produced in association with TRITON RECORD PRODUCTIONS, INC.

**EVEREST**

**SHOSTAKOVICH**

**SYMPHONY No. 7, opus 60**

**"LENINGRAD"**

**CZECH PHILHARMONIC ORCHESTRA**

**KAREL ANCERL, conductor**

**SIDE 1**

**SDBR 3404**

**1st MOV. ALLEGRETTO**

**24:16**

**2nd MOV. MODERATO, POCO ALLEGRETTO**

**10:00**

**© 1976 Everest Records, Inc.**

**EVEREST RECORDS**

**• 10920 WILSHIRE BLVD.**

**• LOS ANGELES, CALIFORNIA 90024**

**EVEREST**



**SHOSTAKOVICH**

**SYMPHONY No. 7, opus 60**

**"LENINGRAD"**

**CZECH PHILHARMONIC ORCHESTRA**

**KAREL ANCERL, conductor**

**SIDE 2**

**SDBR 3404**

**3rd MOV. ADAGIO**

**17:10**

**4th MOV. ALLEGRO NON TROPPO**

**15:40**

© 1976 Everest Records, Inc.

EVEREST RECORDS

10920

WILSHIRE BLVD.

LOS ANGELES,

CALIFORNIA 90024

**Royale**

MADE IN  
U.S.A.

TRADE MARK REG. <sup>TM</sup>

45 R.P.M.

EXTENDED PLAY

(Recorded in Europe)

**EP101**

(EP101A)

**CAPRICE VIENNOIS**

**LIEBESLIED**

(Fritz Kreisler)

**LOUIS STEVENS VIOLINIST**



MADE IN  
U.S.A.

TRADE MARK REG.

45 R.P.M.

EXTENDED PLAY

(Recorded in Europe)

**EP101**

(EP101B)

**TAMBOURIN CHINOIS**

**LIEBESFREUD**

(Fritz Kreisler)

**LOUIS STEVENS VIOLINIST**

# Vik

4X-0274

George Pincus &  
Sons Music Corp.  
ASCAP

G4PW-9361

45 RPM

"NEW ORTHOPHONIC"  
HIGH FIDELITY

2:00

OH, PAIN! OH, AGONY!  
(Know What I Mean Jelly Bean)  
(Kennedy-Simon)

Gisele MacKenzie  
with George Siravo and his  
Orchestra and Chorus

A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

# Vik

4X-0274

Famous Music Corp.

ASCAP

G4PW-7270

45 RPM

"NEW ORTHOPHONIC"

HIGH FIDELITY

2:10

THE WALTZ THAT BROKE MY HEART  
(Mack David)

Gisele MacKenzie  
with Richard Maltby  
and his Orchestra

A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

GOLDEN SERIES

# MONUMENT

GOLDEN SERIES

**GS 1913**

Time: 2:25

**STEREO**

S-406

Producer:

Fred Foster

© 1976

Monument  
Record Corp.  
Publisher:  
Fort Knox  
Music (BMI)

**THIS OLD HEART**

(J. Brown)

**THE MONARCHS**

MONUMENT RECORD CORPORATION • 21 MUSIC SQUARE EAST • NASHVILLE, TENNESSEE 37203

GOLDEN SERIES

**MONUMENT**

GOLDEN SERIES

**GS 1913**

Time: 2:40

**STEREO**

S-434

Producer:  
Fred Foster

© 1976

Monument  
Record Corp.

Publisher:  
Vibar Music  
(ASCAP)

**LOOK HOMEWARD ANGEL**

(Wally Gold)

**THE MONARCHS**

MONUMENT RECORD CORPORATION • 21 MUSIC SQUARE EAST • NASHVILLE, TENNESSEE 37203

# THE JAYNETTS

(Prod: Abner Spector)



TU 5555

Winlyn Music Inc.

BMI

Time 2:38

## SALLY, GO 'ROUND THE ROSES

(Z. Sanders & L. Stevens)

Arr. & cond: Artie Butler

**TUFF 369**

**SING ALONG WITHOUT  
THE JAYNETTS**

(Prod: Abner Spector)



**TU 5556**

**Winlyn Music Inc.**

**BMI**

**Time 2:38**

**INSTRUMENTAL BACKGROUND TO  
SALLY, GO 'ROUND THE ROSES**

**(Z. Sanders & L. Stevens)**

**Arr. & cond: Artie Butler**

**TUFF 369**



MANUFACTURED BY E. G. A. VICTOR RECORD DIVISION FOR STANDARD RADIO TRANSCRIPTION SERVICES, INC., CHICAGO 1, ILL.

*Seeburg*  
PANEL 9

CLASSICS AND VARIETIES

3201

G8OH-5041

45 RPM

EP

TIN ROOF BLUES

Mugsy Spanier

HONEYSUCKLE ROSE

Mugsy Spanier



RADIO TRANSCRIPTION SERVICES, INC., CHICAGO 1, ILL.

MANUFACTURED BY E. G. A. VICTOR CUSTOM RECORD DIVISION

*Seeburg*  
PANEL 9

CLASSICS AND VARIETIES

3201X  
G8OH-5042

45 RPM  
EP

MC NAMARA'S BAND (voc)  
King's Men  
ROSE OF TRALEE  
E. Fiorito

*Goodwill*

**RECORDS**

**CONSHOHOCKEN, PA.**

**6113 A**  
**Instrumental**  
**Polka**

Sheet Music  
available at  
above address

**MAHOGANY RAIL POLKA**

**CHAS. HICKS**  
**AND HIS ORCHESTRA**

*Goodwill*

**RECORDS**  
CONSHOHOCKEN, PA.

**6113 B**  
**Instrumental**  
**Polka**

Sheet Music  
available at  
above address

**BLONDE BEAUTY POLKA**

**CHAS. HICKS**  
**AND HIS ORCHESTRA**

**MCA RECORDS**

**VENUS**  
(E. Marshall)

**D—2623**  
(2623-A)

**KECA Music  
Inc./Welbeck  
Music Corp.  
2:21 (ASCAP)**

**FRANKIE AVALON**

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**MCA RECORDS**

**I'M BROKE**  
(J. Shapiro-J. Keller)

**D-2623**  
(2623-B)

**Rambled  
Jimskip  
2:00 (BMI)**

**FRANKIE AVALON**

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# ***HI-NOTE***

## ***RECORDS***

**G. Schirmer, Inc.  
Chappell & Co.,  
Inc. — ASCAP**

**Time 2:41**

**MARIA**  
(Sondheim - Bernstein)  
**P. J. LEEDS**  
with  
The Lois Lee Trio

**AT-224**

# ***HI-NOTE***

## ***RECORDS***

Northridge Music, Inc.  
M. Witmark & Sons  
ASCAP

Time 2:54

**DEAR HEART**  
(Mancini-Livingston-Evans)

**P. J. LEEDS**

with  
The Lois Lee Trio

AT - 224

# PROMOTION RECORD

NOT UNTIL I  
PRAY FOR YOU

-J. Stevens-L. Cole-

1247

X

**COLUMBIA**  
45RPM  
NOT FOR SALE

4-41035  
JZSP 41682

MS

2 1/2

**DICK RICHARDS**

with EDDIE ZACK  
& HIS DUDE RANCHERS

Golden West Melodies, Inc. (BMI)

Time 2:19



"Columbia"



Marcas Reg. Made in U. S. A.

# PROMOTION RECORD

I LOVE YOU  
SO MUCH IT HURTS

-Tillman-

**COLUMBIA**  
45RPM  
NOT FOR SALE


4-41035  
JZSP 41683

**DICK RICHARDS**

with EDDIE ZACK  
& HIS DUDE RANCHERS

Melody Lane, Inc. (BMI)

Time 2:11

© "Columbia"  Marks Reg. Made in U. S. A.

**KSFQ-560**  
SAN FRANCISCO/OAKLAND

**1971 - the year of the fox**

A4LM-8405  
SIDE ONE

**KSFQ-560**  
SAN FRANCISCO/OAKLAND

**1971 - the year of the fox**

A4LM-8406  
SIDE TWO

**KIM**

806 16th Ave. So., Suite 216  
Nashville, Tennessee

Pub.: Tree - BMI

(11402)  
**KM 2000A**  
Time 3:40

**WALK ON THE OUTSIDE**

(Chuck Howard-Dave Kirby)

**CHUCK HOWARD**

**KIM**

806 16th Ave. So., Suite 216  
Nashville, Tennessee

Pub.: Tree—BMI

(11403)

**KM 2000B**

Time 2:35

**THE NIGHT BEFORE**

(Chuck Howard)

**CHUCK HOWARD**

**KIM-SCOTT**

**RECORDS**

**THE STYLE-LINES OF NEW YORK**

(Max Roessoff)

Kim-Scott  
Music BMI

Time: 1:50  
**45 RPM**  
(KST 201)

(Vocalist)

**MISTER REE**

with

**Musical Background**

657 East 29th Street  
Paterson, N. J. 07504

**KIM-SCOTT**

**RECORDS**

**A BABY'S PICTURE**

**(Never Grows Old) (Jack Peters)**

Kennedy Music  
ASCAP  
**45 RPM**

Guitarist: Billy  
(the Kid) Seven  
Time: 2:40  
(KST 201-1)

(Vocalist)

**JACK PETERS**

657 East 29th Street  
Paterson, N. J. 07504



**45 RPM**

**5-9699**

ZSP 78050

**OLE BAD**

J. Carter-M. Kilgore

**STAN KITCHCOCK**

Prod. by Billy Sherrill

"EPIC," "CBS," "MARCAS" REG. T.M. PRINTED IN U.S.A. A PRODUCT OF CBS



**45 RPM**

**5-9699**

ZSP 78051

**LOOKING THROUGH A TEARDROP**

R. Hardin-R. Huskey

**STAN HITCHCOCK**

Prod. by Billy Sherrill

"EPIC" "CBS" MARCAS REG. T.M. PRINTED IN U.S.A. A PRODUCT OF CBS



*Mercury*

70776-45

YW12392

Pickwick Music  
(ASCAP) 2:17

Vocal by  
Dinah Washington  
Rel. Dec. 23,  
1955

THE SHOW MUST GO ON

(Davis-Agar)

DINAH WASHINGTON

Hal Mooney and  
His Orchestra

MERCURY RECORD CORPORATION. MADE IN U.S.A.



*Mercury*

70776X45

YW11063

Calvin Music

(BMI) 2:35

Vocal by  
Dinah Washington  
Ref. Dec. 23,  
1955

I JUST COULDN'T STAND  
IT NO MORE

(Crawford)

DINAH WASHINGTON

Hal Mooney And  
His Orchestra

MERCURY RECORD CORPORATION, MADE IN U.S.A.

# CORAL

MFD BY CORAL RECORDS, INC. NEW YORK, U.S.A.

A SUBSIDIARY OF DECCA RECORDS, INC.

UNBREAKABLE

**45** RPM

RECORD

RECORD NO.

**9-60313**

(45-76828)

(3:15)

**SKIPPIN' AND A HOPPIN'**

(Bobby Smith-Erskine Hawkins)

**ERSKINE HAWKINS**

and his Orchestra  
Instrumental Fox Trot

# CORAL

MA'D BY CORAL RECORDS, INC. NEW YORK, U.S.A.

A SUBSIDIARY OF DECCA RECORDS, INC.

UNBREAKABLE

**45** RPM

RECORD

RECORD NO.

**9-60313**

(45-76830) ★  
(2:37)

## TENNESSEE WALTZ

(Redd Stewart-Pee Wee King)

**ERSKINE HAWKINS**

and his Orchestra

Waltz

Vocal Chorus by Ace Harris

DECCA



1

STEREO



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RECORD CO. LTD.



45

MADE IN HOLLAND

430 420-7

08-015071-00-1

LUCIANO PAVAROTTI

I. CARUSO 517  
(L. DALLA)

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DECCA

LC0253

2  
STEREO  
∞

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B.L.E.M. STEMRA

45

MADE IN HOLLAND

430 420-7

08-015071-00-2

LUCIANO PAVAROTTI

2. PASSIONE 3'43

(VALENTE/TAGLIAFERRI/BOVIO, ARR. CHIARAMELLO)  
ORCHESTRA DEL TEATRO COMUNALE DI BOLOGNA,  
GIANCARLO CHIARAMELLO

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**UNITED**  
**ARTISTS**  
RECORDS

*UA 728*  
**UA 728**

**ZTSP 92770**

**Time: 2:10**

**Screen Gems  
Columbia Music**

**BMI**

**Arr. & Cond. by:  
TOMMY OLIVER**

**Produced by:  
JACK GOLD**

**NOT FOR  
SALE**

**FRANKIE AVALON**  
**DON'T MAKE FUN OF ME**

**(H. Miller - H. Greenfield)**

**NEW YORK 19 N.Y. • MADE IN U.S.A.**

**UNITED**  
**ARTISTS**  
RECORDS

**UA 728**

ZTSP 92771  
Time: 2:20

Robbins Music  
Corp ASCAP  
Arr. & Cond. by:  
**TOMMY OLIVER**  
Produced by:  
**JACK GOLD**

**NOT FOR  
SALE**

**FRANKIE AVALON**  
**AGAIN**

(D. Cochran - L. Newman)

NEW YORK 19 N Y • MADE IN U S A

6 14585  
**M-G-M**

**SPECIAL DISC JOCKEY RECORD**



**45 R.P.M.**

Chappell & Co., Inc.  
ASCAP  
2:40

**NOT  
FOR SALE**

**K13321**  
64-XY-743

**WOULDN'T IT BE LOVERLY**

(from "My Fair Lady") (Lerner-Loewe)

**FRAN JEFFRIES**

Arr. and Cond. by Marty Manning  
Produced by Danny Davis  
(From Album E/SE 4268  
"Sex And The Single Girl")

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

# M-G-M

## SPECIAL DISC JOCKEY RECORD



**45 R.P.M.**

**Corcovado Music**  
**BMI**  
**2:42**

**NOT  
FOR SALE**

**K13321**  
**64-XY-735**

### **DREAMER**

(Jobim-Lees)

### **FRAN JEFFRIES**

Arr. and Cond. by Marty Manning  
Produced by Danny Davis  
(From Album E/SE 4268  
"Sex And The Single Girl")

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.

# DECCA®

RECORD NO.

**31690**

**(115,162)**

**(2:20)**

Vocal With  
Chorus And  
Instrumental  
Accompaniment

Southern Music  
Publ. Co., Inc. (BMI)

Promotion Copy  
Not For Sale

**IS IT TRUE**  
(Carter-Lewis)

**BRENDA LEE**  
RECORDED IN ENGLAND

MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.

# DECCA®

RECORD NO.

**31690**

**(114,153)♣**

**(2:48)**

Vocal With  
Chorus And  
Instrumental  
Accompaniment

Forrest Hills  
Music, Inc. (BMI)

Promotion Copy  
Not For Sale

**JUST BEHIND THE RAINBOW**  
(Jan Crutchfield)

**BRENDA LEE**

'ROUND MIDNIGHT  
Outstanding Versions of the Great Jazz Classic

RIVERSIDE



Thelonious Monk  
Gerry Mulligan  
Milt Jackson  
Wes Montgomery  
Johnny Griffin  
George Russell

# 'Round Midnight

## Outstanding Versions of

### THELONIOUS MONK'S Great Jazz Classic

#### SIDE 1—

1. by **MILT JACKSON**, vibraphone, and Orchestra. Arranged and conducted by Tadd Dameron. (Time: 6:46)
2. by the **WES MONTGOMERY** Trio. Montgomery, guitar; Mel Rhyne, organ; Paul Parker, drums. (Time: 4:49)
3. by the **BARRY HARRIS** Trio. Harris, piano; Bob Cranshaw, bass; Clifford Jarvis, drums. (Time: 5:22)
4. by the **SAM JONES** Quintet. Jones, cello; Les Spann, flute; Joe Zawinul, piano; Israel Crosby, bass; Vernel Fournier, drums. (Time: 5:31)

#### SIDE 2—

1. by **THELONIOUS MONK**, piano; and **GERRY MULLIGAN**, baritone sax; with Wilbur Ware, bass; Shadow Wilson, drums. (Time: 8:16)
2. by the **JOHNNY GRIFFIN** Quartet. Griffin, tenor sax; Junior Mance, piano; Larry Gales, bass; Ben Riley, drums. (Time: 5:22)
3. by the **GEORGE RUSSELL** Sextet. Don Ellis, trumpet; Dave Baker, trombone; Eric Dolphy, alto sax; Russell, piano; Stephen Swallow, bass; Joe Hunt, drums. Arranged by George Russell. (Time: 6:29)

(Advanced Music—ASCAP)

It really doesn't take much courage to state without hesitation that *'Round Midnight* is by all odds the most hauntingly beautiful, one of the most intriguing, and in all probability the most enduring of all modern-jazz compositions. I make the statement because I believe it to be true; if

anyone happens to disagree, there is a whole army of musicians (including, but certainly not limited to, those heard on this album) and listeners to back me up.

Thelonious Monk has, during the course of his still-flourishing career, exerted a tremendous influence on the course of jazz. He has done so in several ways: as one of the founding fathers of modern jazz; as a fascinating and unique pianist; as a shaper of the style of a great many musicians; and as a remarkable jazz composer. But most of Monk's tunes, by virtue of their intricacy and inherent difficulty, remain admired by many and performed by very few. *'Round Midnight*, on the other hand, is undoubtedly one of the most frequently performed compositions of all time. According to its publisher, it has been recorded some 135 times, but even that impressive figure doesn't really seem large enough to account for the many different versions I know I've heard.

It's not that there is anything "easy" about *'Round Midnight*. Its structure and its chord changes are as tough as you'd expect a Monk tune to be, and surely a great many more people have played it than have played it precisely as written. But it is obviously one of those rare melodies that is completely and lastingly irresistible. It has challenged and magnetized virtually every musician who has encountered it; without a doubt, it has deeply stirred the emotions of everyone who has ever listened to it in the two decades since it was first recorded.

That first recording, by a Cootie Williams big band in August of 1944, was the beginning of one of the two moderate mysteries that have always surrounded the tune. Williams is listed as co-composer; explanations of this range from the claim that Thelonious built the tune by embellishing a phrase played by Cootie to the belief that Williams was merely following a time-honored band leaders' practice by taking a piece of a new number in exchange for recording

it. Thelonious is not the sort of man to bother about explaining such things; I'd say that his assumption is the same as most people's—that you can't listen to this composition without immediately knowing that it is thoroughly and intrinsically Monk's work. The other mystery concerns its sometimes being called *'Round About Midnight*. Again, I've never heard a direct comment on the subject from Thelonious, but his several Riverside recordings of it have all, per his instructions, borne the title as given here.

An LP such as this one was undoubtedly inevitable, considering how much pleasure the tune has given in its many individual recordings by almost any first-rank jazz artist you can think of. These seven versions, selected from the Riverside catalogue, are strikingly different from each other—a fact that serves to underline the tune's intriguing nature and the vast amount of imaginative potential it can help to unleash.

Milt Jackson, the major vibraphonist, recorded *'Round Midnight* with a full big-band background scored by Tadd Dameron, a most moving treatment that may well turn out to be a jazz classic in its own right. Wes Montgomery's contribution is actually just a whisper faster than ballad tempo, but it seems to breathe with the life and spirit that characterize this remarkable guitarist. Barry Harris offers a reflective version that manages to combine individuality with an unshaded expression of Barry's deep respect for his fellow-pianist. Sam Jones, best known as one of today's finest bass players, is heard on cello, with uniquely rich-sounding results.

Thelonious himself has recorded *'Round Midnight* in a variety of contexts. This version is, I think, his best. He made in collaboration with Gerry Mulligan, who insisted at the time that he had to take advantage of the opportunity to record this particular tune with his composer. Johnny Griffin's moody and deep-souled approach includes at least a few reminders of the fact that Griff was one of a number of leading tenorists to work in Monk's quartet during the past several years. Finally, there is George Russell's arrangement, surely the most unusual of the seven, emphasizing its avant-garde leader's personal views on the provocative tune and featuring a notable Eric Dolphy solo.

All these are among the ways of contemplating *'Round Midnight* and of deriving seemingly endless inspiration and pleasure from this remarkable composition.

—ORRIN KEENEWS

FROM ALBUMS PRODUCED BY ORRIN KEENEWS. RECORDING ENGINEERS: JACK HICKS (Sides 1-42) and Side 2, 43) and RAY FOWLER. REMASTERED, 1963, ALBUM DESIGN; KEN DEARDOFF. BACK-LINK PHOTOGRAPHS BY STEVE SCHAPIRO.

THIS RECORDING IS AVAILABLE IN BOTH STEREO (PHONIC (RS 93522) AND MONO (AL) (RM 3322) FORM.



Monk



Montgomery

Griffin

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SS-3

SIDE 1

33 1/3 RPM

**THE MOONLIGHTERS**  
**"MIDNIGHT IN MEMPHIS"**

**Time 3:26**

from The AMHERST Album "THE MOONLIGHTERS" AMH 1009

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SS-3

SIDE 2

33 1/3 RPM

**JACKIE DESHANNON**  
**"TO LOVE SOMEBODY"**

**Time 2:52**

from The AMHERST Album "YOU'RE THE ONLY DANCER" AMX 1010

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— Side One —

**Can't Help Believin'  
Fire And Rain  
Right There Beside You  
The Gallup  
She's Out Of Sight**

— Side Two —

**High Heel Sneakers  
To Be Loved  
Anyone But Me  
Just Want To Stay Here  
Everybody's Talkin'**



# Everybody's Talkin'

Distributed through Catalog Management Corporation  
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ALBUM DESIGN BY **Linda Rozelle**



KOALA AW 14151

PR 1979 KOALA RECORD CO.

DAVID BAUMGARTEN



CANNERY ROW, MONTEREY, AS IT LOOKED IN ITS HEYDAY IN THE EARLY '30s.

One of ten historical murals by Bruce Ariss in the Forest Hill Store, Pacific Grove, California.

# SONGS AND STORIES OF STEINBECK'S

# CANNERY ROW

# SONGS AND STORIES OF STEINBECK'S CANNERY ROW

## SIDE ONE

CANNERY ROW  
THE CHINAMAN  
LEE CHONG  
DORA FLOOD  
DOC RICKETTS



JOHN STEINBECK

IN THE EARLY 1930's a burlly young man in a sheepskin coat and corduroy trousers prowled bare headed along the foggy Monterey water front. His name was John Steinbeck. His intense blue eyes and keen ears recorded the sights and sounds of the kaleidoscopic turmoil of activity around the sardine canning industry. It was the depths of the Depression and the ten million dollar yearly take from the silvery torrent of fish attracted seasonal workers by the thousands from the coast countries and the inland valleys.

Sardine canning was a noisy, violent, odorous business. When the fish were caught in the giant nets and pumped into the holding tanks, everyone worked around the clock to can them in the flat oval one pound cans, or to reduce them to fertilizer in great rotating burner retorts. The noise, the steam and the stench were overpowering.

Steinbeck watched and talked to the workers and their hangars-on — the bums, the whores, the storekeepers, and a group of fellow writers, artists and musicians who met daily in the Pacific Biological Laboratory.

In particular, John talked to Ed Ricketts, the bearded biologist who owned the Lab, a small two story structure sandwiched in between the huge barn-like bulks of the canneries. "Doc", as he was known by hundreds of admirers, was a brilliant, humble man, an unusual combination of intellectual and mystic; a gentle humorous understanding seeker after truth. He was the St. Francis of the Row and of the tide pools where he collected specimens of marine life for his biological supply business. He became the outstanding influence in John Steinbeck's life.

"Doc's" theories and ideas were far ahead of his time. He was a conservationist when the canneries were sweeping the seas of their bounty. He seriously investigated human biophysics and psychic perceptions when other scientists considered these things puerile games.

Nearly every one of John's books contained a figure that would be recognized as Doc, all of them mirrored Doc's philosophy. Steinbeck wrote two books more or less directly about Doc, *Cannery Row* and *Sweet Thursday*. They were busy, busy, tender books which caught the spirit of the place and time. They have become classics translated into a dozen languages, known and adored and quoted around the world.

Then Steinbeck went away from Monterey to New York and the world. The sardines too, went away, like the buffalo and the passenger pigeon before them, wiped out by the greed of human predators. And Doc too, was taken away — on a stretcher, mortally injured when his old car was smashed by the Ed Monte Express at a Cannery Row grade crossing.

The grey canneries stood empty and idle and they echoed hollowly when the waves stormed against their pilings. Some of them collapsed and some of them were torn down and some of them were burned, more or less accidentally. The real world of Cannery Row disappeared in the fog of its idleness. Only the imaginary world of Doc and Dora and Suzy and Mack and the Boys remained. The fiction of the Row and facts of the Row became inextricably interwoven.

If it hadn't been for Steinbeck's books, the whole Monterey waterfront would no doubt have been bulldozed flat by now. But the literary pilgrims came from everywhere, searching among the ruins. The few remaining canneries were shored up and rebuilt into fashionable restaurants, art galleries, theaters and gift shops. Today's Cannery Row, like Sherlock Holmes' Baker Street, has become a literary shrine. It's more imaginary than real, but some of the facades and facsimiles remain.

Some of the excitement and vitality remain, too, and folk singer David Baumgarten, the Poet of Cannery Row, has captured it in these nostalgic ballads for Lordtree Records.

David came to Monterey in the 50's — like so many others, an unwilling guest of Uncle Sam's armed forces at nearby Fort Ord. Steinbeck and the sardines and Doc Ricketts had left as he came on the scene, but in recent years he has become a familiar figure on the Row, signing his songs of times now gone forever, accompanying himself on the guitar, reuniting regret audiences at The Warehouse, Kallala's, The Outrigger, York's, and other night spots of the area.

David founded the non-profit Cannery Row Historical Society. He has been a prime mover in the attempts to preserve the original atmosphere of the old buildings of the Row, and to keep out crass commercialism. The first block of the Row is still more or less intact. Doc's Lab and Wing Chong's are still there. La Ida's is now Kallala's Restaurant, but Flora Woods has been torn down and replaced by a concrete auction warehouse. Hoyden's, the last remaining cannery to close its doors, has been purchased by Stanford University to extend the grounds of its Hopkins Marine Laboratory on China Point. David has been working to persuade Stanford to leave the facade of Hoyden's, its overhead casueway and a few feet of its L-shaped building as a museum to memorialize the great days of a fishing industry that once made Monterey "The Sardine Capitol of the World".

The Gregorian chants heard on the album were taken from the original 78 rpm recordings belonging to Doc, and the train whistle sounding at the close of the album caused by happy accident at the last recording session in the Hovden Cannery July 18, 1973, was created by a passing freight train following the path of the old Del Monte Express.

BRUCE ARISS



DAVID BAUMGARTEN

## SIDE TWO

WHALES  
DOWN ON CANNERY ROW  
MR. & MRS. MALLOY  
TORTILLA FLAT  
DOC'S BEER MILKSHAKE  
NIGHT



ED "DOC" RICKETTS

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L1101

The Cannery Row Historical Society

DAVID BAUMGARTEN: SONGS AND STORIES OF STEINBECK'S CANNERY ROW was recorded at the Hovden Cannery in Monterey, California. Adaptation and additional narration by MARIANNE DOZIER, songs composed or adapted by DAVID BAUMGARTEN, and performed by him and BLUE with MARK MCCORNACK, banjo, CHUCK BRAMMETT, bass, PETER EVANS, Spanish guitar, HOWARD AMACKER, melodica, and the LADIES OF THE NIGHT CHORAL SOCIETY. Stories told by DAVID BAUMGARTEN and HOWARD DALE. The Chinaman, Lee Chong; Grocery, Dora Flood, A Cannery Row Day, Mr. and Mrs. Malloy, and Doc's Beer Milkshake from *Cannery Row*, by John Steinbeck, © 1945; Viking Press. Lee Chong's Dream and Farewell, Dora Flood Death, Canneries During The War, from *Sweet Thursday*, by John Steinbeck, © 1954; Viking Press. The Pianos, Alfredo, Night in Monterey from *Tortilla Flat*, John Steinbeck, © 1945; Viking Press. Lee Chong, Flora Wood and Ed Ricketts excerpts from *The Log of the Sea of Cortez*, John Steinbeck, © 1951; Viking Press. The song CANNERY ROW, MY FRIEND, DOWN ON CANNERY ROW and TORTILLA FLAT, © 1974, LORDTREE MUSIC CO. (BMI). Ed Ricketts' memoir ending Side One written by DAVID BAUMGARTEN. Produced and directed by HOWARD AMACKER with DAVID F. NORMAN, recording engineer and REED STANLEY, production engineer. Album cover art front and back by BRUCE ARISS. Steinbeck photo courtesy MONTE REY PENINSULA HERALD; Ed Ricketts photo courtesy ED RICKETTS, JR.; David Baumgarten photo and album design by BLUE SANDROCK.

KISS YOUR TEARS AWAY



LISA LISA  
AND CULT JAM

# LISA LISA AND CULT JAM

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Mixed by FULL FORCE and Tony Maserati.

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# THE BEST OF THE CADILLACS

Featuring The Previously Unreleased "IF YOU WANT TO BE A WOMAN OF MINE"





Their rare first album, *The Fabulous Cadillacs*, from 1957. The record was a compilation of their early singles and offered no new material.

Murray Hill

# THE BEST OF THE CADILLACS

VOLUME ONE

## SIDE ONE

### 1. BETTY MY LOVE

Recorded May 16, 1956. Released May 1956 on Josie 798.

### 2. I WONDER WHY

Recorded Summer 1954. Released July 1954 on Josie 765.

### 3. WINDOW LADY

Recorded 1955. Released June 1955 on Josie 778.

### 4. SHOCK-A-DOO

Recorded January 25, 1956. Released November 1956 on Josie 807.

### 5. GLORIA

Recorded Summer 1954. Released July 1954 on Josie 765.

### 6. IF YOU WANT TO BE A WOMAN OF MINE

Recorded January 8, 1957. Previously unreleased.

## SIDE TWO

### 1. I WANT TO KNOW ABOUT LOVE

Recorded 1954. Released November 1954 on Josie 769.

### 2. CARELESSLY

Recorded March 22, 1956. Released 1959 on Jubilee LP-1089 "The Crazy Cadillacs".

### 3. PEEK-A-BOO

Recorded October 13, 1958. Released October 1958 on Josie 846. Stereo

### 4. ROMEO

Recorded June 22, 1959. Released July 1959 on Josie 866. Stereo

### 5. BUZZ BUZZ BUZZ

Recorded November 4, 1957. Released November 1957 on Josie 829.

### 6. MY GIRLFRIEND

Recorded 1957. Released May 1957 on Josie 820.

Wherever possible, these vintage recordings were reproduced from the original master tapes. In those instances where a master tape was lost or destroyed, the recordings were reproduced from the best available copies of the original records themselves, and some surface noise may be noticeable.

Manufactured exclusively for Murray Hill Records by Roulette Records, Inc.  
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They were named after an automobile, not a bird; they were known more for their "jump" songs than their ballads; and their stage show was so good that Alan Freed used them to close his marathon shows in New York. "They" were the Cadillacs, and alongside Frankie Lymon & The Teenagers, reigned supreme as the most popular of the hundreds of vocal groups emanating from Harlem in the early 1950's.

Beginning with good management (Esther Navarro), professional dance instruction and of course a talent for harmony, The Cadillacs began their recording career in the summer of 1954 with a ballad—Gloria—that soon became the standard group song by which others were judged. Four releases later, in the Fall of 1955, Alan Freed happened to hear them rehearsing an up-tempo number that played on the nickname of lead singer Earl Carroll—Speedy. Speedy, as the song came to be known, got immediate airplay and eventually rose to #30 on the popular record charts, changing their musical direction from ballads to uptempo rock'n'roll and enabling them to become featured performers on Freed's live extravaganzas. There, bedecked in red and white jackets, red slacks and white shoes, the Cadillacs would present a professionally orchestrated and choreographed performance that would also become the prototype for group acts to follow.

As with many of the vocal groups of the era, however, a lack of internal harmony brought constant personnel changes and dampened their auspicious beginning. By 1958 they had become little more than clones of the Coasters, scoring what technically was their biggest hit (#28) with the comic duo Peek-A-Boo. Although various line-ups using the name continued to record into the 60's, the Cadillacs were, for all intents and purposes, defunct. Left behind, with the memory of an incredible stage act, are these classic recordings that until now have been unavailable for some 25 years. We hope you enjoy them!



Reissue compiled and produced by Bob Hyde for Murray Hill Records.

Photographs courtesy of Rick Toimach

Special thanks to Fernando L. Gonzalez, publisher of the indispensable Discophile; engineer Rich LePage; "Little Walter"; and particularly Rick Toimach ("Rico Tee") of Solid Smoke Records for their help with this re-issue.



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ADAM FAITH

mono

Adam

PARLOPHONE

LONG PLAYING 33 $\frac{1}{3}$  U.P.M. RECORD



# ADAM FAITH

PMC  
1128

## Side One

1. **WONDERFUL TIME** (Howard Copes)
2. **DIAMOND RING** (J. & R. Ltd)
3. **SUMMERTIME** (Gordon Heyland)
4. **ORIENTINGER** (Jack Levin)
5. **PIPER OF LOVE** (Fangh)
6. **A GIRL LIKE YOU** (Buchanan-Cressell)

(Recording first published 1964)

## Side Two

1. **TURN ME LOOSE** (Pouss-Shamas)
2. **SO MANY WAYS** (Shamas)
3. **SINGIN' IN THE RAIN** (Frank Brown)
4. **FARE THEE WELL, MY PRETTY MAID** (Fangh)
5. **I'M A MAN** (Pouss-Shamas)
6. **HIT THE ROAD TO DREAMLAND** (Mouss-dela)

## Arranged and conducted by JOHN BARRY

The first ADAM started the whole human race. Whatever happened subsequently, at the time of the Mark I Adam's inception one feels sure that it did not receive the acclaim that surrounded the birth of a new entertainment star called Adam Faith I (This was with a Parlophone single, What Do You Want? which rocketed to the top of the hit parade.)

Thus LP—Faith's first—is going to create another wave of enthusiasm. It is something different. It is one of the most impressive performances ever given by a young singer.

He has a high standard to maintain. What Do You Want? was quickly followed by *Four Me, Someone Else's Baby, Made You, Big Time, Johnny Comes Marching Home, How About That!*—all Top Ten items.

Faith's impact was not confined to his hit discs. Quickly he became a national institution, helped by a sense of humour that related to take himself or life seriously, a distinctive hair-style and an appealing personality.

He won a legion of fans that was not made up entirely of young people. Parents liked him, too, even if their admiration did not manifest itself with quite the noisy exuberance of a Faith concert audience.

Adam's over-night success was preceded by many setbacks. Born in Acton, London, during some of the blackest days of the war, he was christened Terence Holliman. The faith in his cash drive and there is so tightly connection with entertainment.

In the skiffle boom, he formed a group called the Worried Men, which led to his television debut in "Six Five Special". It was the producer of this show, Jack Good, who advised

him to change his name. Adam Faith was chosen by flicking through the first two volumes of the London telephone directory until Terry Nottingham found a couple of words that suited him. But various attempts of finding musical fans were frustrated and he returned to a job as an assistant film editor.

Asked to find a new singer for the "Drumbeat" television series, John Barry found him working at Elstree studios, and later took him to Parlophone where their first session together produced "What Do You Want?"

Success now brought many demands on his time. Stage tours kept him almost continually away from home. They were broken only to allow for appearances in the major television shows and to make an important film—"Never Let Go"—with Peter Sellers and Richard Burton.

Faith's life was so hectic that this first LP record had to be postponed seven months from the time it was first scheduled until its completion. Obviously it is something but a rushed product.

Ideas were discussed, rehearsed and, in some cases, rejected until the day of the final session. No wonder that the resulting tracks maintain such a consistently high standard. Helping Adam is the brilliant team behind his hit singles—recording manager Norman Newell and musical director John Barry, who scored all the arrangements.

Barry's own recording career has advanced with the same speed as Faith's. It began with his success Seven and musical director John Barry, who scored all the arrangements. In the *Thin Red* to the sweeping string-filled sound of a

25-piece orchestra (on *Wonderful Time* and several others) inspire Adam to new heights.

The John Barry Seven's personnel was used throughout, augmented where Barry's arrangements called for it. A solo by lead guitarist Vao Fluck on *Diamond Ring* is particularly notable.

No Adam Faith record would be complete without the pianistic strings Barry introduced on *What Do You Want?* and has used so successfully ever since. Now he produces an interesting variant, best heard on *Greensleeves*, a cute song in which Adam is a poor lady who can only afford the sort of ring that turns his girl's finger green!

Someone else connected with Faith's success is the man who penned many of Adam's single hits—songwriter Johnny Worth. He is represented by *Piper of Love* and *Fare Thee Well, My Pretty Maid*—a contemporary treatment of the age-old story of an ending love affair.

Although Adam Faith found fame with British compositions, this record includes several American numbers, among them *I'm a Man* and *Turn Me Loose*, which have been transatlantic hits for Fabian.

Wisely, for this debut LP, Faith has looked back and selected two vintage numbers. They prove his unbounded abilities. Listen how he tackles George Gershwin's "Foggy and Blue" music, *Summertime*, and the exciting way he owns *Hit The Road To Dreamland*.

Faith fans will not be able to miss adding this LP to their collections. But it merits—and will receive—a place in every library that includes the good and enterprising.

MALCOLM JONES

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The Trotting Horse  
LEVANTÁ JOSE  
Get Up, Joseph!

Descriptive Notes are inside pocket

MÍ BURRO  
My Donkey  
YO TENIA DIEZ PERUITOS  
Ten Little Puppy Dogs  
NANA  
Lullaby  
A LA FLOR, ALA PITILOR  
To The Flower  
ERES MAS HERMOSA NINA  
Little Girl  
ESTA NOCHE HA LLOVIDO  
Tonight It Has Rained

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ENTRE LAS MATAS Y FLORES  
Among the Plants and Flowers

¿QUE LE MAINDA USTED AL POLLITO  
What Will You Send the Little Chicken?

CON MI REAL MEDIO  
With My Bone and a Half

EL "PELEO" Y LA PULGA  
The Bug and the Flea

EL SEÑOR DON GATO  
Lord Pussycat

**Children's  
Songs  
from  
Spain**  
sung by Karen James  
and Isabella Alonso



## CHILDREN'S SONGS from SPAIN

sung by KAREN JAMES  
and ISABELITA ALONSO



### NOTES ON SONGS

The songs for this record came from collections made in the Spanish provinces of Santander, Madrid and La Mancha. Three provinces out of Spain's 48 - only a sixteenth of the possible sources - without taking into account the rest of the Spanish-speaking world. Spanish children are indeed fortunate to have such a rich heritage of folksong. And Spanish children do learn to sing right from the time they are in their mothers' laps. When they are older, it is mainly the little girls who keep the songs alive. They sing while they skip with a rope, roll a hoop, or roll stones. They sing ring games, action songs, riddles, jingles and tongue-twisters, and sweet melodies with sweeter lyrics that give the young singer a taste for the fine poetry that is so often found in Spanish folklore.

The record is dedicated to the young folk of America who are learning the Spanish language. I hope you will have fun with them. First learn to sing the choruses of songs like "Levanta Jose," "A mi burro" "La gallina" "Caballo trotón" until you have enough confidence to try verses. Remember that the Spanish language never minds changing the spoken stress in order to fit a word into the music, or telescoping two or three vowels to sing them on one note. Thus you have to sing *Le mandAreuna camisa* instead of *Le mandará una camisa*.

My Spanish being Castilian is probably different from the way you have been taught to pronounce it. Never mind. Just say your CE and CI as SE and SI as they do in South America. It won't make any difference to the songs.

Two teaspoons in a pop bottle provide percussion accompaniment for "Levanta Jose" or any marching song.

Lastly, I would like to mention how happy I am to be collaborating with my daughter Karen on this

record. When Sam Gesser of Folkways first suggested my collecting the songs for it, neither of us had any idea that Karen would help to make it. While thirty songs lay on my shelf for three years half forgotten, Karen, experimenting with a guitar for her own amusement proved her outstanding talent as a folksinger and guitarist. The idea of making the record together followed quite logically. This was what the songs had been awaiting all the time - the extra life and colour that the blending of two voices and two personalities would give them. We hope you have as much fun trying to sing them as we had preparing the record together.

### ISABELITA ALONSO - Biographical Note

Was born in Bilbao in Northern Spain, of Castilian parents. At school age was sent to London where she received all her formal education. At the same time her parents saw to it that she did not forget her native tongue, thus Isabelita grew up completely bilingual. She received her musical education at the Royal College of Music and the Guildhall School of music in London, and during the war made a special study of Spanish folklore under the noted Spanish musicologist, Eduardo Martinez Torner. She became a well-known radio performer from 1941 on, appearing in many popular war-time programmes such as Variety Bandbox, Workers Playtime, Tuesday Serenade and many others, besides being heard in recital in the Home Service and in the Third Programme. She specialized in modern Spanish and Latin-American repertoire. In 1948 she gave a recital at the Wigmore Hall.

Since 1952 she has made her home in Canada, where she has broadcast in Sunday Morning and Distinguished Artists recitals, several times in "Songs of My People" the popular folksong series. Besides she played a principle role in the CBC's production of "Patience" by Gilbert and Sullivan, and has appeared as soloist in "Rhapsody", "Open House" and other TV program mes.

# FOREIGN LANGUAGES: BEGINNING—ADVANCED

(Spanish, French, German, & Russian)

## SPANISH: BEGINNING

### 4411 FOLK MUSIC OF SPAIN.

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+ 7747 VAMOS A CANTAR (Let Us Sing). Coll. of children's songs in Span.; rec. by Octavio Corvalan. Span. version of Amer., Irish, Mexican, German, & Span. pop. folk, war, Christmas songs; bilingual text. 1-12" LP—\$5.79

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## FRENCH: BEGINNING

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Read in French by Robert Franc. Fairy tales inc. *Puss-in-Boots*, *Blue-Beard*; more. 1-12" LP—\$5.79

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# MELISI-HOPE DUO    SPIRIT TALK



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Hart House*

# MELISI-HOPE DUO

# SPIRIT TALK

## John Melisi- Tenor Saxophone Rob Hope- Piano

### SIDE ONE

Sometime Last Spring (*Rob Hope*) 7:28

The Remnant (*John Melisi*) 7:09

Spirit Talk (*John Melisi*) 5:42

### SIDE TWO

Rubin (*John Melisi*) 7:33

Ulmus (*John Melisi*) 6:38

The Saint (*Rob Hope*) 7:17

John Melisi is a serious tenor player. His tone is warm and his technique is strong. He is a creative artist who is trying to share his musical offerings with a broader jazz audience. A fine composer, arranger and teacher, Melisi has assimilated much of the post-Coltrane vocabulary and incorporated it into a style which is very expressive and very personal.

In this program of tenor/piano duets, the empathy between the two musicians is immediately obvious. Pianist Rob Hope, using Bill Evans inspired voicings, creates interesting melodic and harmonic backgrounds which enhance the explorations of the compositions.

The jazz flames burn brightly because fine musicians like Melisi and Hope are working hard to express themselves, and audiences all over the world are beginning to hear them on the radio, television and on records.

Jazz fans have traditionally sought out the players who were excellent and deserving of wider attention. In this respect, the audience has often been far ahead of the professionals in the music business. For several years the audiences at the Bright Moments Jazz Festival at the University of Massachusetts have had the opportunity to hear John Melisi in a variety of



musical settings and they always cheer for more. The audiences attending Bright Moments number six or seven thousand people who understand and support many styles of jazz. Since many of the most supportive people in the audience are professional musicians and music students, the performers are expected to be in the top of their form. John Melisi never disappoints them.

In many ways John Melisi reminds me of Oliver Nelson. He composes as he plays and there is logic as well as originality in his lines and an understated lyrical quality in much of his best work. There is no compromise here—just two musicians working together to say something special.

John Melisi is a serious tenor player— but he has fun playing jazz.

*Billy Taylor*

Billy Taylor



Recorded at: The University of New Hampshire, Rye

Recording Engineer: Gaylord Russell

Art Direction: Aphro-Graphics

Special Thanks to: Bill and Catherine Hope,

Isabel Sawyer and Lee Hope

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For More Information, Write to:

John Melisi 20 Walnut St. Somersworth NH 03878

# seven minds rufus reid trio



## SIDE A

**Seven Minds** Sam Jones EMI 10-23  
**Along came Betty** Benny Golson  
 Time Sep Music ASCAP 8:29

**RUFUS REID: BASS**  
**TERRY LYNE CARRINGTON: DRUMS**  
**JIM MONFELLET: PIANO**

DATE: 11/28/1994  
 PLACE: WILLIAM PATTERSON COLLEGE,  
 WAYNE, NJ  
 RECORDING STAFF: WHITTE LYNE/  
 EARLY RISE MUSIC PRODUCTIONS, INC.  
 RECORDING ENGINEERS: TED CLANCY,  
 JEFF GLENN  
 ASSISTANT ENGINEER: ED TRINWHELLA

## SIDE B

**You make me smile** Rufus Reid  
 Myriad Music Ltd. ASCAP 6:44  
**Tones for Joan's bones** Chick  
 Corea Litha Music ASCAP 8:09  
**Strutlin'** about Rufus Reid  
 Myriad Music Ltd. ASCAP 5:11

MIXED AT: CLASSIC SOUND, NYC BY  
 A T. MICHAEL MAC DONALD  
 MASTERING: ALAN MUY,  
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 PHOTOGRAPHY: JO ANNE KALVIN  
 ALBUM ART: DEBRIEN CHRIS DRUCKER  
 PRODUCED BY: RUFUS REID &  
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**SSC 1004 DOWNTOWN BY TWO**  
 Rufus Reid's music played on two pianos  
 by Harold Dacko & Kirk Lightsey  
**SSC 1005 LIGHTS 2**  
 Kirk Lightsey: piano  
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# Ella Fitzgerald



**I WON'T DANCE  
YOU'RE BLASE  
MIDNIGHT SUN  
HONEYSUCKLE ROSE  
DOWN HEARTED BLUES  
DON'T BE THAT WAY  
CAN'T WE BE FRIENDS  
I'M GONNA GO FISHIN'  
WHEN YOUR LOVER HAS GONE  
COTTON TAIL**





**SIDE ONE**  
**I WON'T DANCE** 3:27  
**YOU'RE BLASE** 3:56  
**MIDNIGHT SUN** 3:54  
**HONEYSUCKLE ROSE** 2:39  
**DOWN HEARTED BLUES** 3:10

**SIDE TWO**  
**DON'T BE THAT WAY** 3:45  
**CAN'T WE BE FRIENDS** 3:12  
**I'M GONNA GO TISHIN'** 2:57  
**WHEN YOUR LOVER HAS GONE** 3:00  
**COTTON TAIL** 3:40

Produced by Norman Granz

The recordings in this album were previously released on V6-4004, V6-4006-2, V6-4032, V6-4054, V6-4062, V6-4065, V6-4070 and V6-8720.

Designed by N. Jabot - MCA Productions West

# Ella Fitzgerald

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GAS 124



GAS 125



GAS 126



GAS 127



GAS 128



GAS 129



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STEREO ST-305

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**STEVE MCQUEEN**

comes music from

**HAIR**

with arrangements by

**RALPH CARMICHAEL**



from the creative world of

# STAN KENTON

## comes music from

### HAIR

From his halcyon years of "Artistry in Rhythm," "Adventures in Jazz" and "Adventures in Blues" to his love for Richard Wagner's 19th century music and the jazz compositions of Doc Barton to the challenge of working with the Los Angeles Neophonic Orchestra, Stan Kenton's approach to music has always been coolly innovative and sophisticated; embedded solidly in the most creative of all possible worlds. Inclusive of all these fields, Kenton's also struck fame with his interpretations of Broadway shows—namely "West Side Story" and "Finian's Rainbow." But now he's hooked on to the first and biggest American tribal love-rock musical ever to happen.

Here's "Hair! The Kenton way, complete with a score and a half of musicians who play everything from the mandolin to the flugel horn, joined by a dozen boy and girl singers who rocked so hard during the recording sessions that they raised the hair on everybody's head and succeeded in transferring the entire spirit of their thing exactly on to this disc. There isn't a molecule of original inspiration missing.

Tradition-bound, the world just isn't anymore, and lead knows Stan Kenton never was. Yet today he's even more of a neologist than ever with this rousing, ritualistic, sparkling-freedom brand of music. In a way, music's finally caught up to Kenton and with "Hair" has become as free-swinging as he's been for more than twenty years. Kenton, the absolute simplicity of the music and the salty lyrics ring with one another in an un-stopped-up love-for-truth, the most basic rhythms of life and music. Uninhibited and bound for stardom, the musical world has bridged its generation gap and with this album is even with Stan Kenton who's always had and still has got his head and his brains, he's got his fingers, got his charm, got his soul, got his muscles, got his genius, talent, love and life and now he's got his "Hair!"

## Side One

## AQUARIUS

(Word 3:50)

Obv.: Gene Cipriano

Alto Flute: Bud Shank

## WALKING IN SPACE

(Instrumental 3:57)

Flute: Stan Kenton

Alto Sax: Bud Shank

## FRANK MILLS

(Word—solo: 3:40)

I GOT LIFE

(Word 2:55)

## COLORED SPADE

(Instrumental 3:07)

Trumpet: Gil Faler

Alto Sax: Bud Shank

Trumpet: Jack Sheldon

Baritone Sax: Bill Heid

## Side Two

## WHERE DO I GO

(Word—more: 3:40)

## SODOMY

(Instrumental 4:11)

Trumpet: Jack Sheldon

## HARE KRISHNA (Be In)

(Word 3:05)

Drums: Paul Humphrey

## EASY TO BE HARD

(Instrumental 3:10)

Flugel Horn: Jimmy Zito

Flute: Stan Kenton

Trumpet: Bud Shank

## GOOD MORNING STARSHINE

(Word 2:55)

All selections by Ragini, Rado &amp; MacDermot

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## Presented on these sessions includes:

Leader &amp; Piano

Stan Kenton

Trumpet:

John Audino

Bud Shank

Bob Hicks

Jim Krutcher

Gillie Mitchell

Jack Sheldon

Roy Tiscari

Jimmy Zito

Saxophones (sax &amp; tenor):

Gene Cipriano

Bib Cooper

Bill Heid

Jim Horn

Sam Most

Jack Nimitz

Bill Perkins

Bud Shank

Trumpet:

Coulton Ellis

Gil Faler

Dick Nard

Richard Schlegel

Tom Shepard

Flugel Horn:

Aldolph Valdez

Brass:

Mitchell

Trumpet:

Zito

Baritone &amp; Bass Sax

Jack Nimitz

Horn &amp; Alto Flute:

All Star Nimitz

Peccolo:

Capriano

Horn:

Nimitz

Clarinet:

Hood

Nimitz

Obv.:

Cipriano

Bass Trombones:

Morrin Rogers

George Roberts

Percussions:

Dale Anderson

Victor Feldman

Emil Richards

Aldolph Valdez

Guitars:

Dennis Budimir

Mike Dewey

Keyboards:

Chuck Gorman

Ralph Gleason

Vocal Chorus:

Jacqueline Allen

Belle Barmon

Dak Cade

Wayne Dunston

Loren Farber

Ronald Hacklin

Jimmy Joyce

Diana Lee

Joy Meyer

Julia Tillman

Cynthia Willis

Edna Wright

Drums:

Paul Humphrey

Bass &amp; Electric Bass

Chuck Dimmock

Mandolin &amp; Banjo

Dewey

Arrangements by RALPH CARMICHAEL

the late,  
late show

# DAKOTA STATON

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# the late, late show · DAKOTA STATON

Creating excitement throughout the country is a great new singer,

Dakota Staton. In moods that range from brightly swinging tunes to eloquently lyrical ballads, Dakota makes her album debut in the intimate, after-hours setting of "The Late, Late Show."

George Shearing says, "Dakota is dynamic! To hear her sing for the first time is to joyously discover one of the finest jazz singers of our day." And wherever she appears, audiences wholeheartedly agree.

Dakota's distinctive vocal stylings are sometimes blues-like with an unusual misty quality, sometimes swinging with a light, refreshing beat. In each performance, the Staton sound creates new meaning for familiar lyrics, turning old favorites into fresh and exciting musical experiences.

Born in Pittsburgh, Pennsylvania, the young lady responsible for such wide acclaim began her career at seven, singing with two sisters. When her sisters married and the trio dissolved, Dakota went on as a "single," attending high school by day and performing in a Pittsburgh night club in the evenings. This was the beginning of a long series of sensational night-club engagements that has brought Dakota to the outstanding entertainment centers of the country.

Here, singing her favorite songs for "The Late, Late Show," she is accompanied by such soloists as Hank Jones, piano, and Jonah Jones, trumpet. And a stirring background, conceived and conducted by Van Alexander, with an assist by Hank Jones, enhances delightfully the bright new sound of Dakota Staton.

HANK JONES APPEARS THROUGH COURTESY OF SAVOY RECORDS

## side one

BROADWAY  
TRUST IN ME  
SUMMERTIME  
MISTY  
A FOGGY DAY  
WHAT DO YOU  
SEE IN HER?

## side two

THE LATE,  
LATE SHOW  
MY FUNNY VALENTINE  
GIVE ME  
THE SIMPLE LIFE  
YOU' SHOWED ME  
THE WAY  
MOONRAY  
AIN'T NO USE

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JESUS CHRIST  
SUPERSTAR





It's been called the greatest story ever told. In almost every language, in almost every way, testament after testament it has been told and re-told. The story of Jesus.

And as the story goes on, yet another generation asks itself the same questions about miraculous healings, about sacrifices that appear beyond man and about the philosophy of Love. The very fact that the story has continued to live indicates a willingness to let the inspiration of it touch us, each in his own way.

The rock opera "Jesus Christ Superstar" is a classic of today's music, re-telling the story, asking the questions from, for many, a first time point of view. Written by Andrew Lloyd Webber and Tim Rice, this painting of the past includes the present. The Bible figures speak a now language. The old story is new. And because of the method of telling, millions talk again today about Christ.

Living Strings and Living Voices, arranged and conducted by Johnny Douglas, bring new power and glory to "Jesus Christ Superstar" in this expanded orchestral-choral performance. *Heaven on Their Minds, Everything's Alright, Hosanna, Pilate's Dream, I Don't Know How to Love Him, Gethsemane, King Herod's Song, John Nineteen: Forty-One*, and the opera's main theme, *Superstar* are told again, this time through the magnificence of Living Strings and Living Voices. "When anyone is united to Christ, there is a new world; the old order has gone, and a new order has already begun."—II Cor. 5:17

JIM ATYLAND



### Side 1

Heaven on Their Minds (4:39)  
Everything's Alright (3:47)  
Hosanna (3:50)  
Pilate's Dream (4:15)

### Side 2

I Don't Know How to Love Him (4:40)  
Gethsemane (5:44)  
King Herod's Song (3:10)  
Superstar (4:27)  
John Nineteen: Forty-One (2:36)

HI-FI

RIVERSIDE

RLP 12-202

CONTEMPORARY SERIES

*new Soles*

by an OLD MASTER

JOE

sullivan

GIN MILL BLUES  
LITTLE ROCK GETAWAY  
THAT'S A PLenty  
A ROOM WITH A VIEW  
SWEET LORRAINE  
HANGOVER BLUES  
MY LITTLE PRIDE AND JOY  
I COVER THE WATERFRONT  
FAREWELL TO RIVERSIDE  
FIDO'S FANTASY  
SUMMERTIME  
HONEYSUCKLE ROSE

RIVERSIDE  
CONTEMPORARY SERIES

# JOE SULLIVAN

RLP

12-202

## New Solos by an Old Master

Joe Sullivan, piano (accompanied on some selections by Dave Lario, bass; Smoky Stover, drums.) San Francisco; 1963.

Think about piano players. Not some local talent you admired last night, some new flash who's sweeping the country, or some obscure primitive who can be dimly heard only on rare and battered old discs. Think of men who developed the several patterns of traditional jazz piano, whose skills are unquestioned and whose reputations are long-lived and solidly established: men such as Jelly Roll Morton, Fats Waller, Earl Hines, James P. Johnson. And when you turn to white pianists, you'll probably come up immediately with the name of JOE SULLIVAN. It would be hard to find another name that so clearly belongs in that distinguished company.

The big, bespectacled, mild-looking Irishman, born on Chicago's North Side in November, 1906, has been playing blues, pop tunes and Dixieland standards for a good many years now, always with a finely driving beat, considerable sensitivity, and an unwavering affection for traditional jazz. He has played in all manner of clubs, bars, concert halls and the assorted odd spots where jazz is heard; in big bands, with small groups, and—for the most part, during the past decade—for a single.

The selections that make up this album are a fair sample of what you might hear from Joe Sullivan on any one or more of his frequent good nights at such spots as Earl Hines' in New York or the Club Hangover in San Francisco, where he can often be found raising what in lesser hands is known as "intermission piano" to the status of a major attraction. Joe's approach is, as always, very much his own: he has absorbed and interpreted from a variety of sources, passing it all through the filter of his particular musical personality.

His solo work of recent years would seem to have expanded his horizons to include the sort of lyricism tinged-with-moodiness to be found in numbers like *Sunmeretime* and *I Cover the Waterfront*, which are not exactly tunes you could hope to get to play with a Chicago-style or Dixieland band. Half the repertoire here consists of Sullivan originals, including fresh versions of his most famous tunes: the romping *Little Rock Getaway* and *I Cover the Mill Blues*. Of the other four, *My Little Piddle* and *Jay* dates back to 1935 and the birth of Joe's first son, while *Farewell to Riverside* (the reference is to the California town, not to this label) was written in 1942. *Fido's Fantasy* (dedicated to a friend's dog!) and *Hangover Blues*, named after the San Francisco club, are previously-unrecorded compositions. . . .

Joe Sullivan, youngest of nine children, has been involved with music for just about all his life. There were music lessons in school, at home, at the Chicago Conservatory ("twelve years of classical"). Then, as a high

SIDE 1	
1. Gin Mill Blues	Joe Sullivan
2. That's a Plenty	Willis-Greener
3. A Room with a View	Sullivan-Swan
4. Sweet Lorraine	Buried-Buried
5. Hangover Blues	Joe Sullivan
6. Little Rock Getaway	Joe Sullivan
SIDE 2	
7. Hazywinkle Rose	Ralph Waller
8. Sunmeretime	Ira and George Gerstlman
9. Fido's Fantasy	Joe Sullivan
10. My Little Piddle and Jay	Joe Sullivan
11. I Cover the Waterfront	Herman-Green
12. Farewell to Riverside	Joe Sullivan

school boy, it became a way of making a living (his first job: playing lunch-time dance music for Montgomery Ward employees). Jazz seeped in early: Joe recalls standing outside South Side clubs he was too young to enter, listening to Jimmy Noone or to the Dodds brothers. At a summer resort job he met young George Wettling, and there was the night they went to hear the cornetist all the musicians were talking about: Bix Beiderbecke.

Sullivan was much impressed by Bix then, and even more so later, when they jammed together at all-night sessions with such as Bud Freeman and Frank Teschemacher. But despite his early white-Chicago associations, which included membership in the earliest version of what has come to be termed "the Eddie Condon mob," Joe has noted that he was always strongly aware of there being two main paths in jazz between which he had to choose: "There was Louis Armstrong and there was Bix, and all that crack of them stood for. To this day I love Bix like I love my right arm. But I go by way of Louis."

Actually, Joe has always done much of his playing with men like Condon, Freeman and Wettling, the ones who were "drawn to Bix and had made up their minds to follow him." But for Sullivan, as for a musician like

Muggsy Spanier, Negro jazz itself had more meaning and impact than any white derivative form. "I discovered that my heart was set with the colored musicians. . . ."

Two pianists whose influence Sullivan quickly admitted were around Chicago in the mid-1920's: Jelly Roll Morton and Earl Hines. And when Joe decided to move on to New York later in the decade, "Earl told me to be sure to look up Fats Waller. I had already heard him play, liked his playing, and later became very friendly with him. Not that he tried to teach me anything, but I listened—and learned."

For the next few years there were road tours and speakeasy jobs, including a solo stand as probably the first entertainer at the first of the series of clubs on New York's 52nd Street to be known as the "Onyx." Then in the second half of the '30's came what is best described as Sullivan's "Crosby period": a year and a half on the West Coast, working principally on Bing's radio show and in movies; then on to New York to begin the first of two hitchhikes with the Bob Crosby band, interrupted by a touch of T.B. After recovery came more movie work and another stint with the Bobcats, a tough grind of road tours, recording and radio during the pre-war big-band heyday. He was in New York mostly on 52nd Street, during the war years, and since then has shuffled between the two coasts and many places in between. A long, crowded and still highly active career that surely qualifies Joe as an "old master" of jazz, but that—as those recordings vividly testify—has not robbed him of any of his inventiveness, sensitivity or spirit.

The work of many outstanding traditional-jazz pianists is represented on 12-inch *Riverside* LP's. The "Jazz Archives" series of notable reissues includes—

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County

Slide One  
Introduction  
Green Field Blues  
Garden's Mother's Honey  
Walked 10 Miles  
Washington County  
Valley 1st Place  
Lay Down Little Doggies

Slide Two  
I Could Be Stagnant  
If You Would Just Stay By  
Penny Is Going  
I Want to Be Around



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# COUNTRY & WESTERN HITS VOL. XII

Cry - Carolyn - Easy Loving  
Oklahoma Sunday Morning  
Coat Of Many Colors  
A Thing Called Love  
Ain't That A Shame  
The Writing's On The Wall  
Kiss An Angel Good Morning  
Only Love Can Break -  
A Heart

Photo By TAO R. YODER

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ONLY LOVE CAN BREAK A HEART SONNY JAMES

CAROLYN MERLE HAGGARD

KISS AN ANGEL GOOD MORNING CHARLIE PRIDE

"THE WRITING'S ON THE WALL" JIM REEVES

COAT OF MANY COLORS DOLLY PARTON

AIN'T THAT A SHAME HANK WILLIAMS, JR.

EASY LOVING FREDDIE HART

## SIDE A

OKLAHOMA SUNDAY MORNING

CRY

A THING CALLED LOVE

ONLY LOVE CAN BREAK A HEART

CAROLYN

## SIDE B

KISS AN ANGEL GOOD MORNING

THE WRITING'S ON THE WALL

COAT OF MANY COLORS

AIN'T THAT A SHAME

EASY LOVING

amores vigilantes

featuring lyrics born

urayasu girl

浦安歌

うらやasu girl

# amores vigilantes

Jason McCreary • Jacob Schroth • Kristian Staubach • Delfin Vigil

A1: urayasu girl  
featuring **lyrics born**

A2: urayasu girl  
(instrumental)

B1: urayasu girl  
featuring **lyrics born**  
(dj squelchy NRT to SFO remix)

B2: urayasu girl  
(west coast kingdom mix)

Produced by Jacob Schroth and Delfin Vigil

Side A: Mixed by J. Goody at Megasonic, Oakland, CA

Side B: Remix by DJ Squelchy, West Coast Kingdom mix by

Michael Padilla at The Soundport Recording Studio

Mastering by Count

Violins by Anton Patzner

Additional backing vocals by W. Cameron Jasper

Recorded in The Jail and On the Run

Artwork by Caethan Mingst-Belcher

Photography by Mike Padua and Berkeley Photolab

Sleeve design by Nimmo

Special thanks to Justin Berger, Ray Johnson, Rosaline Niwane-McCreary,

Allison Rutledge-Staubach, Robert & Bonnie Schroth,

Yukiko Schroth, Martin Söderlund, Tiffany Vigil, Arthur Wlinski

All songs by Schroth-Staubach-Vigil

Lyrics Born appears courtesy of Mobile Home Recordings

Amores Vigilantes/Delfin Vigil (ASCAP); Jacob Schroth (BMI)

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# BASS FOLLOWS

BARRY GREEN • WORTH GARDNER

DOUBLE BASS

HARPSICHORD • PIANO

GARY BARTON

NARRATION



Gi. Paganini



Joh. St. Georg



Giuseppe Tartini



**SIDE ONE**  
An Antient Chant of the Baroque. Adapted by Carlini; followed by other transcriptions of Birkbeck, J.S. Bach, Couperin, J.C. Bach.  
Couperin: *Larghetto, The Chant of Pined Music* by J.M. Sperger; F.J. Haydn: *Rossini*; followed by *The Classical Feast*, a medley of excerpts from the music of Couperin, Caprice, Hoffmeister, Ottensmeyer, Scarper, Van Hal, Mozart, Haydn, Diapason, Ramey, Lornstein, Diapason, Keyser and Ottensmeyer.

*Twentieth Century* (i.e. Keyser by Giovanni Battista).  
**SIDE TWO**  
*New Heights and Depths, the Romantic*. For "The Elephant" by Carlini Saint-Saens; Gossens by Gossens; *Twentieth Century* by Reinhold Gliere; Turetsky by Reinhold Gliere.  
Turetsky by J.S. Bach: *Strong Quilts* with Bass by Antonio Dvorak.  
Piano: *Strong, the 20th Century*. Concerto for Double Bass by Rostropovich. Solo from Symphony No. 1 by Mahler. Solo from "Lamentation" by Prokofiev. Solo from "Vangelism Concertation" by Diapason. Trio for Violin, Viola and Double Bass by Prokofiev. Solo by Carlini-Gustave Hoffmeister.

First, you hear the wind. Then a bug, ghost-like, basso profundo of a voice seems to whisper around the corners and through the cracks in the walls. "I wait here in darkness. Silently. I am waiting." It is the voice of the Double Bass, a gentle giant with thick skin, but a heart of gold. From its ignoble birth in the Baroque, to its muscle-flaxing virtuosity in the Classical era, to its ridiculous by Romantic composers who poked fun at its elephantine size, to its current regal reign, this bass tells its story with such emotion and candor that you feel you are privy to the latest gossip, the juiciest morsel, the most fantastic story ever to emerge from the Bass Club's magnificent realm.

Double bassist Barry Green and composer / librettist / director Worth Gardner first created "Bass Evolution" as a multi-media event. As the electronically altered voice of the bass filtered into the audience, a clutch of performing musicians inhabited the stage, leaving room for solo bassist Barry Green and a pair of dancers who paralleled the bass' noble story with movements of their own - everything from a Baroque Minuet to an Elephant Walk.

Even without the dancers, the message is clear. The double bass is no cafish irragable of the string family. It is vibrant, wild and voluptuous, a tall, elegant descendant of a grand tradition. Quisico, perhaps. But aristocratic, nonetheless. I *never* *is* waiting, booms the bass at the beginning. *Rescue, a rescue me from earthly distress.*

#### ABOUT THE ARTIST:

**BARRY GREEN**, the solo bassist of "Bass Evolution" has been called, by his colleagues, "Great Knight of the Bass." He is principal bassist of the Cincinnati Symphony, founder and executive director of the International Society of Bassists, a professor at both Indiana University and the University of Cincinnati, College-Conservatory of Music, and an active recording artist. Author of two books and recitalist who works aggressively toward expanding both bass repertoire and audience.

**WORTH GARDNER**, the pianist, harpichordist, writer, arranger and director of "Bass Evolution," has created productions across the United States, including shows for the Mark Taper Forum, Opus Midwest, the Cincinnati Playhouse, and the Hartford Players. He is author of "Stone Arms," a musical biography of Anne Sexton; McPherson, which was performed on the PBS television network.

**GARY BARTON**, the voice of the bass, has been in broadcasting for 14 years, the last six as producer/announcer with WGUC-FM in Cincinnati. He's regularly heard on the NPR network.

Then, to the sounds of "birth pang" (a hammer pounding, a chisel scraping, a saw sawing) we hear the first bass bailing built to the strains of a Coralli Adagio. Beautiful music... but like the excerpts of Birkbeck, Bach and Couperin which follow, not music, originally written for the double bass. In the Baroque, Music was commonly borrowed. But the King's King of Instruments, the Violin Grosso, wanted music of its own, not hand-me-down garments of other identities.

In the Classical Era, the bass wore its own clothes. Proudly. I mature, I flourish. My voice swells to an impassioned grace. I am authority. I am judgment. With magnificent manners, the bass encourages us to sample delicacies laid at its feet. A bit of Hoffmeister, a splash of Spengler, a morsel of Mozart. But the Noble Bass now has a new problem. Even the best composers succumbed to the temptation of writing silly melodias in harmonics. *Chewy shots*, cries the bass, who limps through a dusty, deteriorating od of Dittersdorf to make his point.

The heights are higher, and the depths deeper, in the Romantic era. Gliere champions the Bass' marvellous melodic capacity and its big-brother bravura. Saint-Saens devotes 2 portion of his "Carnival of the Animals" to the bass. The animal? The elephant. *Cannille Saint-Saens, a pox on you!* And Finally, in the 20th century, the Bold Bass rises once again like a phoenix from the ashes. He becomes a solo star in the orchestra. A concerto virtuoso. A brilliant jazz crusader. The Fabulous Fiddler fingers his contemporary favorites, while continuing to pluck at your conscience, vibrate your sympathy and steal your admiration. Listen to the message. If there ever was a time for the Double Bass, it is Now.

#### OTHER PERFORMERS:

Rebecca Green, Andrew Zaplatynsky, violin; Nims Falk, viola; Geraldine Suiyaki, cello; Gary Kravitz, timpani; Kevin Lorry, harp; Jack Widemann, synthesizer / sound effects.  
**PRODUCTION:** Barry Green, original concept; Worth Gardner; cast: Barry Green, arranger; Richard Probst, child singer; Nancy Maltz, program annotation; Jerry Dowling, cover design.  
**SPECIAL THANKS TO:** Frodo Probst, consultant / producer; Jeff Kravitz, assistant / sound; WGUC-FM, tape-recorded recording; Heather McPherson, rehearsal pianist; Cincinnati Bass Viol Shop; Huff Tree Service. "Bass Evolution" received its world premiere at the University of Cincinnati project was commissioned by Allen Sepp, dean of the music school. Jack Voorhees and Jane Wagner Green donated. Many thanks to the lighting. A special technical adaptation of this full scale production is underway at WCET in Cincinnati, produced by Ron Wilton with technical director Jeff Hesser.

**BILL CRAIG & DON GARBUTT**



**FOGGY DUO**

# FOGGY DUO

## Side One

### LANNIGANS BALL

Traditional, Arrangement by Craig & Garbutt

This is basically the standard version with a few name changes for fun. This song is a lot of fun to sing especially, the chorus. It was written around 1870 for the music hall.

Bill: Vocals, Bodhran  
Don: Mandolin, Accordion  
Bass: Fiddle

### DUNCREVIE

(G. Menzies) Arrangement : Craig & Garbutt

Written by Gordon Menzies of GABERLUNZIE. I had the pleasure of sitting up all night a few years ago with Gordon and listening to him sing. He has an inexhaustible supply of songs, many of which, like this one (from MMS 501) rhymed, he wrote himself. This song was recorded in a room at the Frontenac Hotel in Kingston, June 1978.

Bill: Vocals, Guitar  
Don: Bass Guitar, Synthesizers

### WOMEN OF IRELAND (MÍN NA H ÉIRANN) (O RIADA) Arrangement: Craig & Garbutt

Here we find Don adding his approximation of a harp to this beautiful air, proving that modern electronic instruments can be used tastefully in a traditional setting.  
Bill: Whistle  
Don: 3 Sequencers

### CHAMPION AT KEEPIN' EM ROLLIN

Ewan MacColl, Arrangement: Craig & Garbutt

Ewan MacColl is probably one of the best singer songwriters around today. As well as being widely recognized as an authority on traditional music he is also a great source of contemporary folk songs. Here he uses the tune of the Limerick Rake as a background for this fine song about the Lorry drivers of England.

Bill: Vocals, Guitar, Mandolin  
Don: Accordion, Bass Keyboard

### BRITISH GRENADIERS

Traditional arrangement: Craig & Garbutt

As a prelude to the Battle of Prestonpans, coming up next, here we have the British Army marching into battle this tune featured widely in the history of Ireland and Scotland.

Bill: Drums  
Don: Whistles, Expositions

### JOHNNY COBE

A Skirling, Arrangement: Craig & Garbutt

This song was written by a local farmer observing the Battle of Prestonpans on September 21st, 1745, between Scotland and England. The English forces on this occasion were led by SIR JOHN COPE and as the song implies, Cope decided to make a hasty exit.

Bill: Vocals, Guitar  
Don: Whistles, Mandolin, Synthesizer, Bass, Vocals

Our Thanks to: Jim McVeigh of Toronto's New Windsor House and Elaine McCay in Ottawa  
Our friends in Kingston, Detroit and Pittsburgh  
Also: Carol, Ian Young, Ene McCann, Ted, The Management and Staff of  
The Old Sol Tavern

BILL CRAIG



BILL CRAIG: Born Larne, Co. Antrim  
Came to Canada in 1974, after having worked in Ireland and England with various bands, in a variety of styles.  
Vocals, guitar, whistles, mandolin, bodhran

## DON GARBUUT



### DONALD STUART GARBUUT

Don is a native Torontonian, whose parents fostered his musical abilities with training at age 8. He studied music at York University and has played with musicians from many countries, including Ireland, Scotland and Bangladesh.  
Accordian, bass guitar, pedals, and keyboard bass, whistles, mandolin, Oberheim and Roland synthesizers, vocals.

Recorded during June 1978 at the Hotel Frontenac, Kingston  
October and November at Ridelle Studios and at Don's Place

Mixed at: El Champo's Basement Tapes

Produced by: The two stupid foggies

Photography: Angie Baine

Steele design and additional photography: Gillian Collins

## Side Two

### MY FIRST LOVE IN LIFE WAS WHISKY

A song dedicated to Whiskey, and why not?

(Traditional), arrangement by Craig & Garbutt  
Recorded in Kingston.  
Bill: Vocals, Guitar  
Don: Accordion, Bass-Guitar, Synthesizers

### SWEET CARNLOUGH BAY

Traditional, Arrangement by Craig & Garbutt

I know Carnlough well, having lived 12 miles away in Larne for 20 years. This song has been sung by everyone and his uncle. It also bears a strong similarity to the ROAD & MILES TO DUNDEE. Still here's your version.

Bill: Vocals, Guitar  
Don: Accordion, Wind

### ROCKY ROAD TO DUBLIN

Traditional, Arrangement: Craig & Garbutt

After Don added his synthesizer line to this slip jig, it sounds a bit like the Rocky Road to Peking. But, anyway we like it that way.  
Bill: Mandolin  
Don: Accordion, Synthesizer

### TRAMPS & HAWKERS

Traditional, Arrangement: Craig & Garbutt

This fine Scots song has been widely recorded and according to Ewan MacColl on his STREET SONGS OF SCOTLAND (Washington YM /38) is very popular in the Dundee area, even figuring as a Bothy song in that region.

Bill: Vocals, Guitar  
Don: Accordion, Bass Pedals

### YE JACOBITES

Traditional, Arrangement: Craig & Garbutt

This forceful song was probably written during the second of the Jacobite rebellions in 1745. The air is well known in Scotland and has been used by many different songs on varied subjects.

Bill: Vocals, Guitar

Don: Accordion, Whistles, Synthesizer, Bass Pedals

### DON'S DANSE

This piece is Don's composition, keeping the traditional feel with some of the tonal possibilities of the modular synthesizer. Bonnie's voice adds an almost Russian flair to this piece. Don's Dance is made up of seven separate synthesizer tracks, three voice tracks and one bass guitar track. A piece like this is a lot of fun to create, as a fair amount of improvisation was involved in the tone generation and harmonic consistency.

Special Thanks to: Jack Gordon, who loaned us his Scandell Accordion (on Champion at Keepin' am rollin)  
Gary Smith, for use of his Bodhran  
Ben Mink, who plays fiddle on Lannigans Ball.  
Bonny Powell who sang on Don's Dance  
Ross-Mackie

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VESUVIUS LP NO. 1308/ST



# ITORNO ALL'OPERETTA

(return to the operetta)

ORCHESTRA  
CESARE GALLINO

ROMANA RIGHETTI  
FRANCO ARTIOLI  
ELVIO CALDERONI  
ELEN SEDLAK

VOL. II



RECORDED IN ITALY

by **ASTRAPHON,**  
HOLLYWOOD

# RITORNO ALL' OPERETTA

DIRETTORE D'ORCHESTRA: CESARE GALLINO

**VESUVIUS**  
LP 1308  
HIGH FIDELITY

**VOL. II**

## ENGLISH

RETURN TO THE OPERETTA is a personal invitation to you from all of us here at VESUVIUS RECORDS. To many of you this album will be a recapturing of the past; to others, a source of exposure to a type of music in a more classical (but not "long hair") vein; and to our younger listeners, a series of fascinating melodies of the past.

In recent years operetta fans have multiplied; due in part to radio and TV, which have influenced the triumphant return of this type of entertainment. Our hope is that it will remain with us for a long time to come, and that it will prosper in its rejuvenation. We also hope that your response will be such as to permit us to bring you more of this delightful refreshing entertainment. In the meantime: **HAPPY LISTENING!**

**NOTE:** This album is newly recorded, using the most modern techniques. It is not a reproduction of old masters, thereby insuring you of the utmost in high fidelity sound.

## SIDE A

1. SERENATA from "La Casa delle tre ragazze" (Schubert-Bert)  
Tenore: Franco Artoli (2:25)
2. DONNE DONNE ETERNI DEI from "La Vedova Allegra" (Lehar-Leon-Stein)  
Tenore: Franco Artoli - Comico: Elvio Calderoni (2:17)
3. LUNA TU from "Il Paese dei Campanelli" (Lombardo-Ranzato)  
Soprano: Romana Righetti (2:10)
4. FOX TROT DELLE GIOIELLETTE from "La Danza delle Libellule" (Lehar-Lombardo)  
Comico: Elvio Calderoni - Soubrette: Elen Sedlak (2:40)
5. NAPOLEONIANA from "Scugnizza" (Lombardo-Costa)  
Soprano: Romana Righetti (3:10)
6. AL CAVALLINO E' L'HOTEL PIU' BEL from "Al Cavallino Bianco" (Benatky-Stolz-Müller)  
Tenore: Franco Artoli - Soprano: Romana Righetti (3:00)

## ITALIAN

Anci ascoltatori: RITORNO ALL'OPERETTA sarà per molti di voi un gradito ritorno ai più celebri motivi delle classiche operette. Per i più giovani, esso assumerà le caratteristiche di una eccitante scoperta. Negli ultimi tempi gli appassionati di questo intramontabile genere musicale si sono moltiplicati. Il merito della moltiplicazione va attribuito alle realizzazioni televisive ed alle trasmissioni radiofoniche le quali hanno fatto rivivere l'Operetta rinnovandone gli indimenticabili successi del passato.

RITORNO ALL'OPERETTA è un ritorno duraturo perché nel nostro cuore è riposta la certezza del suo successo totale. Grazie alla nostra collaborazione, l'Operetta rivivrà vigorosamente la sua seconda giovinezza.

Questo è l'augurio che a tutti gli amici ascoltatori rivolge la VESUVIUS, in uno con il più cordiale invito di "buon ascolto".

## SIDE B

1. SUI VENTI ANNI PIEN D'AMOR from "Il Ventidotto d'Uccelli" (Zeller)  
Tenore: Franco Artoli (3:40)
2. MI PARE UN SOGNO UN'ILLUSIONE from "Al Cavallino Bianco" (Benatky-Stolz-Müller)  
Comico: Elvio Calderoni (1:45)
3. DUE TRO MARIO E DORINA from "Addio Giovinezza" (Pietri)  
Tenore: Franco Artoli - Soprano: Romana Righetti (3:47)
4. E' QUESTO AMORE L'AMORE SUIOCIO from "La Principessa delle Ceneri" (Kalan-Stein-Jenke)  
Comico: Elvio Calderoni - Soubrette: Elen Sedlak (1:10)
5. FROU FROU from "La Duchessa del Bal Tabarin" (Lombardo)  
Soprano: Romana Righetti (3:18)
6. DUE TRO DELLE CARTE from "Madama di Tebe" (Lombardo)  
Soprano: Romana Righetti - Comico: Elvio Calderoni (3:30)



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WEIHNACHTEN MIT WELTSTARS  
DES STARS INTERNATIONALES CHANTENT NOËL  
NAVIDAD CON ESTRELLAS INTERNATIONALES

## Side 1:

- |  |      |
|--|------|
| 1. Minuit, Chrétiens (O Holy Night)*** | 3.56 |
| Plácido Domingo                        |      |
| 2. Leise rieselt der Schnee            | 2.44 |
| Edita Gruberova                        |      |
| 3. Adeste Fideles                      | 3.08 |
| Peter Hofmann                          |      |
| 4. Ave Maria*                          | 4.06 |
| Mirella Freni                          |      |
| 5. Jingle Bells                        | 2.13 |
| Kurt Rydl                              |      |
| 6. Vom Himmel hoch**                   | 2.12 |
| Wiener Sängerknaben                    |      |

## Side 2:

- |                                  |      |
|----------------------------------|------|
| 1. White Christmas               | 2.46 |
| José Carreras                    |      |
| 2. Mille Chérubini in Coro       | 3.28 |
| Katia Ricciarelli                |      |
| 3. Santa Claus is Comin' to Town | 2.05 |
| Kurt Rydl                        |      |
| 4. Fröhliche Weihnacht überall   | 2.07 |
| Edda Moser                       |      |
| 5. Die Post Traiika              | 2.53 |
| Peter Dvorský                    |      |
| 6. Silent Night***               | 3.42 |
| Plácido Domingo                  |      |



\* Courtesy of Decca, London

\*\* Courtesy of Gramercy, Hamburg

\*\*\* Previously released on CBS Masterworks FM 37245

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Blues For Lauren-Marie . Yellow Bird . The Fox . Nasty Spider . Whistle Stop  
Unicorn . Google Eye  
Boa Constrictor



# THE MAGICAL WORLD OF ROGER WHITTAKER

ANL 1-4005

Winken, Blinken and Nod (BMI 2:57); Whistle Stop (BMI 2:11); The Fox (LBN 2:11) (Arranged by Roger Whittaker)

Union (BMI 3:14); Puff (The Magic Dragon) (ASCAP 3:25); Yellow Bird (ASCAP 2:19); Big Rock Candy Mountain (CAPAC 2:41) (Arranged by Roger Whittaker); Blues for Lauren-Marie (CAPAC 3:00)

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# RON GOODWIN and His Orchestra

## *Adventure and Excitement*



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5. **SUITE FROM "MONTE CARLO OR BUST"** 6.51  
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6. **THE MUSIC OF RICHARD RODGERS** 2.51
  - A) **THE CAROUSEL WALTZ**
  - B) **OKLAHOMA**  
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7. **GALLOPING HOME (THEME FROM "THE ADVENTURES OF BLACK BEAUTY")** 2.14  
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8. **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (FROM FILM OF SAME NAME)** 6.08  
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9. **THEME FROM "BATTLE OF BRITAIN"** 2.16  
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2. **THEME FROM "LAWRENCE OF ARABIA"** 2.30  
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3. **SPITFIRE PRELUDE AND FUGUE (FROM "FIRST OF THE FEW")** 7.38  
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Complete and re-mastered by The London and New York Works of EMI's Abbey Road Studios, London



EMI Records Ltd.

London  
Singer: Philip and Peggy  
Gillies, Wain and Lane from "Horn-Locher-Rose"  
Complete and re-mastered by The London and New York Works of EMI's Abbey Road Studios, London

ORIGINAL SOUNDTRACK

# EXODUS





"THE DRAMA AND THE PASSION OF  
ONE OF THE EPIC EVENTS OF THE  
TWENTIETH CENTURY!"

LIFE MAGAZINE



OTTO PREMINGER PRESENTS  
PAUL NEWMAN / EVA MARIE SAINT  
RALPH RICHARDSON / PETER LAWFORD  
LEE J. COBB / SAL MINEO / JOHN DEREK  
JILL HAWORTH

**EXODUS**

WITH HUGH GRIFFITH, GREGORY RATOFF, FELIX AYLMER AND DAVID DPATOSHU • SCREENPLAY BY DALTON TRUMBO • BASED ON  
THE NOVEL BY LEDN URIS • PHOTOGRAPHED IN SUPER PANAVISION 70, TECHNICOLOR BY SAM LEAVITT  
A UNITED ARTISTS RELEASE • PRODUCED AND DIRECTED BY OTTO PREMINGER

SIDE 1

1. **THEME OF EXODUS** (2:50)
2. **SUMMER IN CYPRUS** (4:48)
3. **ESCAPE** (1:50)
4. **ARI** (5:00)
5. **KAREN** (2:20)
6. **VALLEY OF JEZREEL** (4:20)
7. **FIGHT FOR SURVIVAL** (3:10)  
(INCLUDES HATIKVA-MARCH  
VERSION)

SIDE 2

1. **IN JERUSALEM** (4:00)
2. **THE BROTHERS** (4:00)
3. **CONSPIRACY** (2:50)
4. **PRISON BREAK** (3:40)
5. **DAWN** (4:30)
6. **FIGHT FOR PEACE** (1:50)
7. **HATIKVA** (3:10)

Music Composed By Ernest Gold  
Except "Hatikva" Traditional, Arranged By Heinz Sandauer

The Hollywood Studio Orchestra Conducted By Mitchell Powell

Mastered by David Hernandez at  
MCA/Whitney Recording Studio,  
Glendale, California

**MCA RECORDS**  
MCA-35063

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# BEETHOVEN

SYMPHONIES/SINFONIEN 8 & 9

LONDON PHILHARMONIC ORCHESTRA & CHOIR

# BERNARD HAITINK



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# LUDWIG VAN BEETHOVEN (1770-1827)

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Side 1/Seite 1/Face 1:

Symphony No. 8 in F, Op. 93

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Symphonic n° 8 en fa majeur, op. 93

1. Allegro vivace e con brio
2. Allegretto scherzando
3. Tempo di minuetto
4. Allegro vivace

Side 2/Seite 2/Face 2:

Symphony No. 9 in D minor, Op. 125  
"Choral"

Sinfonie Nr. 9 d-moll op. 125  
mit Schlußchor über Schillers Ode

"An die Freude"

Symphonic n° 9 en ré mineur, op. 125

"Avec chœurs"

1. Allegro ma non troppo, un poco maestoso

6298 462

Side 3/Seite 3/Face 3:

2. Molto vivace

3. Adagio molto e cantabile

Side 4/Seite 4/Face 4:

4. Presto - Allegro assai

Hannelore Bode, soprano/Sopran

Helen Watts, contralto/Alt

Horst Laubenthal, Tenor/ténor

Benjamin Luxon, bass/Baß/basse

London Philharmonic Choir

(Chorus Master/Einstudiierung/Chef des chœurs: John Alldis)

LONDON PHILHARMONIC ORCHESTRA

conducted by/Dirigent/direction:

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Beethoven Portrait Photo: Michael Forman

Beethoven by/comp/for Professor Wilhelm, 1823.

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Renaissance  
Anglaise*



*Alfred Deller  
Deller Consort*



## LA RENAISSANCE ANGLAISE

## DISQUE 1

## LITE SONGS

- A - It was a lover and his less  
Take, o those lips away  
O Mistress Mine  
Strike It up Tabor  
Willow Song  
Where the bee sucks  
How should I your true love know  
Walsingham variations  
We be soldiers three
- B - Miserere my maker  
Shall I sue  
I care not for these ladies  
Come heavy sleep  
Of all the birds  
I saw my lady weep  
Willt thou unkind  
The Cypress Curtain

Thomas Morley  
John Wilson  
Thomas Morley  
Thomas Weelkes  
Anonyma  
Robert Johnson  
Anonyme  
Francis Cutting  
Anonyme  
Anonyma  
John Dowland  
Thomas Campion  
John Dowland  
John Bartlet  
John Dowland  
John Dowland  
Thomas Campion

## DISQUE 2

MUSIQUE INSTRUMENTALE, MADRIGAUX, ANTHEMS

- A - Prayer to Ezekiah  
Behold thou hast made my days  
Pavan  
The secret sins  
O Lord in thy Wrath  
Great King of Gods  
Song of Moses
- B - Joyne Hands  
Now, o now I needs must part  
O let me live  
Sole Solette  
If that a sinner's sighs  
Almighty God  
My Lord Willoughby's Welcome Home

Thomas Morley  
John Dowland  
Thomas Tomkins  
Thomas Morley  
John Dowland  
Thomas Ford  
John Dowland

## DISQUE 3

## MUSIQUE SACRÉE

- A - Les Lamentations de Jérémie le Prophète  
(Deux premières leçons du premier Nocturne  
du Jeudi-Saint) *Thomas Tallis*  
B - Messe à cinq Voix *William Byrd*

Thomas Tallis  
William Byrd

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# Those Legendary Leading Ladies Of Stage, Screen & Radio

Original Recordings  
of the 30's  
Volume 2

ETHEL MERMAN



I GET A KICK OUT OF YOU

FRANCES LANGFORD



I'M IN THE MOOD FOR LOVE

GERTRUDE NIESSEN



WHERE ARE YOU?

ALICE FAYE



WAKE UP AND LIVE

IRENE DUNNE



LOVELY TO LOOK AT

MARY MARTIN



MOST GENTLEMEN DON'T LIKE LOVE

DOROTHY LAMOUR



PANAMANIA

ELLA LOGAN



SOMETHING I DREAMED LAST NIGHT

KAY THOMPSON



YOU LET ME DOWN

MARTHA RAYE



ONCE IN A WHILE

# THOSE LEGENDARY LEADING LADIES OF STAGE, SCREEN & RADIO

Original  
Recordings  
Of The 30's  
Volume 2  
Produced by  
Larry Carr

KH 13243

Site 1  
**ETHEL MERMAN**  
**I GET A KICK OUT OF YOU—1934**  
**FRANCES LANGFORD**  
**I'M IN THE MOOD FOR LOVE—1935**  
**IRENE DUNNE**  
**LOVELY TO LOOK AT—1935**  
**KAY THOMPSON**  
**YOU LET ME DOWN—1935**  
**GERTRUDE NIESSEN**  
**WHERE ARE YOU?—1936**

Site 2  
**DOROTHY LAOUR**  
**PANAMANIA—1937**  
**ALICE FAYE**  
**WAKE UP AND LIVE—1937**

**MARTHA RAYE**  
**ONCE IN A WHILE—1938**  
**ELLA LOGAN**  
**SOMETHING I DREAMED**  
**LAST NIGHT—1939**  
**MARY MARTIN**  
**MOST GENTLEMEN DON'T**  
**LIKE LOVE—1939**

The schematics are ASCAP.  
Economically re-recorded to simulate stereo.

There is nothing new about legendary ladies, leading or not. Happily, they have always been with us, and, perhaps, because most are blessed with longevity, their legends are usually more firmly established than those of their male counterparts. But there is something about the 1930's, the need for entertainment, the delight in a new star, the dreams so necessary to most of the population, that provided rich soil for the growing of legends. It was a decade of ups and downs, of new hope followed by new disillusionment, of new deals and old sins. Only the great stars seemed above it all, but so long as somebody was, the rest of us managed.

It was also a revolutionary decade for women. From Frederick Lewis Allen's *Sixty Years Later*: "The new type of the early nineteen-thirties was alert-looking rather than bored-looking. She had a pert, uplifted nose and an agreeably intelligent expression; she appeared alive to what was going on about her, ready to make an effort to give the company a good time. She conveyed a sense of competence." Part of the reason for this kind of girl, of course, was the sudden need for women to work. The wife of a struggling family of the thirties, but, too, there was a new femininity. *Vogue* magazine declared in 1932 that curves were

back, and Mae West proved it. Headlines, a foot from the floor, took most of the decade to climb back to the knees, but the thirties emphasized that wonderful difference. These legendary ladies merely emphasized it more.

Ethel Merman arrived on Broadway in 1934 as the star of Cole Porter's *Anything Goes*. It was a year of hits for the theater, and Merman was already assured of her legend. After all, she had managed to be supplied with songs to sing by the greatest of Broadway composers, beginning with the Gershwins. And ever since *Gilt Gracy*, in which La Merman had been given *I Got Rhythm* as her opening number on the musical stage, she had been heard from every year. Now it was Cole Porter. Later, it would be Irving Berlin. From *Anything Goes* Ethel Merman sings *I GET A KICK OUT OF YOU*.

There was another way to create a legend in that decade. It did not require projection. Indeed, it created the art of crooning. But it offered the opportunity for a whisper to be heard from coast to coast, and the continuing number of musical shows on the new radio networks rivaled any success on Broadway.

Frances Langford created her legend for most of us by being heard on such programs as *Hollywood Hotel*, with Dick Powell as master of ceremonies. Softly every week, she sang to half the population on the biggest stage of all. Typical of her performances was *I'M IN THE MOOD FOR LOVE*, a song by Jimmy McHugh and Dorothy Fields from *Every Night at Eight*.

By the middle of the decade Hollywood had a great star. She came from Broadway, and the film epic *Cimarron*, which starred Richard Dix, established Irene Dunne as early as 1931 as a legendary leading lady. Then, when Jerome Kern's Broadway hit *Roberta* was made into a movie, a song was added, and Irene Dunne sang it. *LOVELY TO LOOK AT* was the song.

Kay Thompson's career has always been measured in wider dimensions than most of the stars with whom she shared the glaucous spotlight. It included Broadway and a show called *Howdy for Whoo!*, but in 1935 Kay was singing on a weekly radio show hosted by Dennis O'Keefe and featuring the orchestra of Andre Kostelanetz. Movies and nightclubs were also included, but Kay, for instance, was hired by M-G-M as a vocal arranger and composer of special mat-

rial. It was in her choruses for M-G-M films that the Williams brothers were first introduced to show business, to say nothing of her young accompanist, a boy named Hugh Martin. Later, the best-selling records about *Ebony* brought Kay Thompson a wider audience as a writer. And, just to round out a full career, she was married to the great trombonist Jack Jenney and became Liza Minnelli's godmother. Here Kay sings *YOU LET ME DOWN*, by Harry Warren and Al Dubin.

Gertrude Niesen was another whose legend was created on the air. Her mentor was Rudy Vallee, who signed her to appear on his *Fleischmann Hour*. She continued in radio, added appearances at the Palace and Radio City Music Hall, and ranked with Kate Smith and Ruth Etting in national popularity. Much later, she made her Broadway debut in *Fallout The Girls*, 1954, but she sang the thirties away with songs like Adamson's and McHugh's *WHERE ARE YOU?* from the only motion picture she ever made, *Top of the Form*.

Then, there were the movie stars, whose legends were developed in weekly fan magazines and gossip columns, who lived in the Hollywood of the 1930's, who everything they did was considered like a fairy tale. And even before *Hop* and Crosby found her, Dorothy Lamour appeared with Fred MacMurray, still playing the telephone, in a picture entitled *Sing, Sing, Sing Love*. From front film, in 1937, Lamour sings *PANAMANIA*.

Or Alice Faye. She too was, for most of us, a picture on a screen with a series of musical films in which she always sang, always got her man. *WAKE UP AND LIVE* is the title song from one of these series of distractions we all went to see. The song is by the hit-making combination of Mack Gordon and Harry Revell.

Martha Raye was always a disconcerting star. She arrived in the lives of most of us as the brash, big-mouthed comedienne, the foil for the glamorous star, the comely relief usually needed. But Martha Raye just happens to be one of the most sensitive of singers, and, fortunately, she was often allowed to prove it on records, since the air, and in films. Then, there was tenderness and a lovely sound. I've heard her gently singing *Autumn Leaves* with only Harp's harp as accompaniment, and there was nothing funny about either of these funny people. Here she sings another moving song of the thirties, *ONCE IN A WHILE*.

Ella Logan, from Scotland, managed to complete her legend as late as 1947 in *Faith's Rainbow*, but she was firmly established in America in the thirties thanks to Hollywood and the radio. And, conversely, Martha Raye, she often sang a different legend. Here, from George White's *Scandals of 1939*, she sings *SOMETHING I DREAMED LAST NIGHT*.

It is appropriate that this series of recordings by great ladies of another era should end with Mary Martin, for in 1938 her legend was yet to come, yet with the end of the decade the beginning of her incredible career got off to a freerunner start with one song. On Broadway and unknown until opening night, *Mary sang My Heart Belongs to Daddy* to an ovation. Two decades of hit musicals were to come from that night and a legend richly deserved. From that first show, *Leave It to Me*, she sings Cole Porter's *MOST GENTLEMEN DON'T LIKE LOVE*.

Listening, remembering, I have asked myself what it was that made those ladies legends, for legends take years to create and unique talent to sustain. Would they have been as legendary in another time? Certainly, each would have been heard from generation early on later, but the timing could not have been better. Never before or since has the musical theater been so healthy. It was a time when a dozen musicals thrived each season, when Kern, Gershwin, Porter and Berlin, Rodgers and Hammerstein all wrote for the stars. It was also a time when Hollywood had the formula America wanted, when shiploads of the population went to the movies wanting only more of the same. It was a time, also, when radio, free and in half the homes of the country, unified America's taste in entertainment and used every bit of talent in the industry.

Most important, I believe, the time was right because it was a crisis time for all of us, rich and poor. The days were often long and far from easy. Then came the evening of the Saturday Evening Post, there, dependably beautiful, appearing without a care in the world, warning for the world the most talented women in the world.

Irving Townsend

Cover Design: Karen Lee Grant/Photo Tinting  
Marcel Oliver/Photo Research; Irene Dunne, Calumet  
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KH

# ALL IN THE BOONE FAMILY



# ALL IN THE BOONE FAMILY

## Side One

I Believe In Music — 3:10

\*Mr. Blue — 2:19

Pay The Piper — 3:05

Did You Give The World Some Love Today, Babe — 2:40

A Satisfied Mind — 3:30

Sweet, Sweet Song Of Salvation — 2:57

## Side Two

Silver Threads And Golden Needles — 3:46

\*I All For The Love Of Sunshine — 3:04

The Last Thing On My Mind — 5:05

The Three Bells — 2:55

Gotta Travel On — 2:55

Arranged, Conducted, and Produced by Fred Werner

\*Produced by Mike Curb and Don Costa and Arranged by Don Costa

Cover Photography: Gene Trindl

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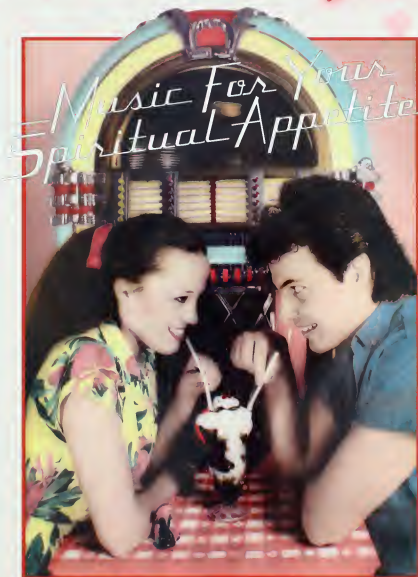
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*Side One*

## HAVE YOURSELF COMMITTED

Bryan Duncan from "Have Yourself Committed" LS 5871

## COME ON ELAINE

Rob Frazier from "Cut It Away" LS 5859

## SEND ME

Allies from "Allies" LS 5854

## ELEVATOR MUZIK

Resurrection Band from "Mommy Don't Love Daddy Anymore" LS 5853

## NEVER FELT BETTER

Barnabas from "Approaching Light Speed" LS 5877

*Side Two*

## THAT'S WHEN THE ANGELS REJOICE

Larry Bryant from "The Artist" LS 5881

## TRAIN UP A CHILD

Rob Frazier from "Cut It Away" LS 5859

CAN'T GET YOU  
OUTTA MY MIND

Resurrection Band from "Mommy Don't Love Daddy Anymore" LS 5853

## COMPUTER AGE

Sweet Comfort Band from  
"Perfect Timing" LS 5831

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Gary Whitlock

Photo hard coloring  
and project coordinator

Kim Whitlock

Graphics

Glen Christensen &amp; Associates

Custom photo printing

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Calleen Stark and  
George Vashan

I'll never forget my earliest experience with religious "rock and roll." I was 12 years old and was sitting in my home church enraptured as the Spurrilows sang a Ralph Carmichael tune. I'll bet you can remember your initial response to this wondrous new art form as well. It's right up there with first date, first car, first day of school and a whole host of tender, early emotions. Contemporary Christian Music is the dessert topping of our spiritual diet. While it may not be the singular nutrition upon which we should base our theological intake, it certainly helps it taste better! I can remember countless times that my life has felt heavy with discouragement and hopelessness, and just the right gospel melody has lifted my spirits. Sometimes there's just no better therapy than music to comfort, inspire, celebrate and embrace God's aggressive love for man.

This album is dedicated to unleashing all of your negative emotions in a burst of festive energy. Take a few moments, sit back and let us introduce you to some of the sweetest sounds from our musical menu—MUSIC FOR YOUR SPIRITUAL APPETITE!

—Gary Whitlock



**Light Records**  
*The Artist Company*

# LOVE LETTERS

MAM'SELLE  
LOVE LETTERS  
EASY TO LOVE  
I'LL NEVER SMILE AGAIN  
AND OTHERS

# DICK HAYMES

*Memoir*

There is a small and select number of exponents of the popular song whose names mean constant quality and finesse, no matter what particular conception of simulated sound may be occupying the place of music in the current hit parade. They are roughly the same vintage, having risen to the top of the leader initially in the nineteen forties, and perhaps to most of today's young pop pickers, they are long in the tooth and rather too sophisticated to consider the question is not about who is your favourite singer of pop ballads.

Any close connoisseur of pop ballad singing who is over thirty and many people think you need to be over thirty to be really close connoisseurs of really good pop ballad singing will all give you one permutation or another of this small, select number's names when asked the question. Crosby, Sinatra, Coon, Peggy Lee, Dinah Shore and Tony Martin are six of the most widely named to crop up in answer to the question. And, if the person you are questioning is an expert in assessing and appreciating the slightest form of the pop balladising effort, he or she will be likely to mention the name of Dick Haymes as well.

Dick was born in Argentina in 1916 as a ranch owner by his father, near Buenos Aires. Haymes was a prodigy, and his younger Haymes net had come from Ireland to the New World, where he became famous in musical comedy under the name of Margaret Wilson. Singing in Broadway productions like "Blossom Time" and also in "The Merry Widow" in London. Dick was two, he went with his mother and his younger brother Robert to New York for a year, followed by an international life covering most of the globe when Mrs. Haymes resumed her singing career. Dick attended school in four different countries, and lived on and off in Paris for ten years, acquiring a fluent knowledge of French.

His own singing debut occurred at the age of fifteen when he appeared in an amateur production in Spring Lake, New Jersey. A local band leader spotted him, and offered him the post of vocalist with his band for twenty-five dollars a week. Dick accepted, and sang with the group right through the summer until the next college term started. Dick at school he organised his own dance band, which played regularly at campus functions, and Dick also sang after school in local pubs, amusement halls and at private parties.

From 1933 to 1938 he was in Hollywood, trying to write hit songs and not doing very regularly or very well. He died out a precarious financial existence by playing bit parts in Western films, and developed an affection for watching a good Western that has endured ever since. He sang for a while with the late Bunny Berigan's orchestra and made a short-lived and abortive attempt to found a dance company of his own. He was a very good dancer, which folded through lack of funds. Dick then divided his time between the cowboy film sets and a local radio station, where he was the staff romantic singer.

Next he shook the dust of Hollywood film parades from his feet, and headed for New York's Tin Pan Alley, armed with a bundle of newly-written songs. One of the people he met there was Harry James, who declared frankly that he disliked the Haymes songs but was interested in the Haymes voice. Being broke again, Dick responded to this interest, became vocal with the James orchestra in New York, and was an instant success. Later, when the James orchestra took to the road again, Dick left and launched a fourteen-piece band of his own. But his luck was out again because the orchestra had barely started fulfilling its initial bookings in 1942 when the American concert authorities rebuffed Dick of his key audience, obliging him to disband altogether. He started singing with Benny Goodman, and then went back to California again with the Tommy Dorsey orchestra.

Dick finally decided that if he remained a band singer much longer, that was all he would ever be, and the only path ahead was a downward one. So he left Dorsey, and made another attempt to sell songs and obtain engagements at a featured singer. He was broke again when he was introduced to Helen CG's manager, Bill Butler, who asked him to join him, and he well, and set him back on the road to fame and fortune as a stage, cabaret and film singer.

Dick's professional life has followed a relentless snake-and-ladders pattern all the way. A series of zeniths and nadirs, highpools followed by setbacks which would have permanently vanquished people of lesser character and calibre. One of the most formidable difficulties arose in 1953 over citizenship, following the circumstances of Dick's father, who had been a fugitive. He was arrested by the American immigration authorities, and for a time faced deportation. This served on uneasy time over daunting income tax assessments and problems. But that was his last trouble. Dick never loses his nerve or his resolve to avoid staying in one successful too long. And whatever the Haymes fortunes, his voice remains consistently good and impeccable in style and execution of the song he sings.

This LP presents none vintage and outstanding Haymes recordings, which he was accompanied by the orchestras of the late Victor Young or Gordon Jenkins. IT COULD HAPPEN TO YOU is a gentle warning about how easy it is to fall in

love, delivered by someone who's just found out. MAM'ELLE was one of Dick's biggest hits, capturing a Puritan flavour as the happy time of an affair is recounted and its eventual ending is somberly anticipated. Dick wistfully recalls the springtime and summer of a love story when THE WIND WAS GREEN and the incoherent autumn and winter of loneliness and despair which followed, and then asks WHAT'S GOOD ABOUT GOODBYE? over a beguine rhythm as he implorers the lady to stay and never say goodbye. LOVE LETTERS strides a happier note, telling of the comfort and consolation afforded by such mistakes bridging the distance between lovers apart. Dick indulges in some former wishful thinking when LIGHTS ARE LOW, imagining that the departed loved one is still there with him in the lonely late evening.

Cole Porter's classic EASY TO LOVE opens Side 2 with a whole string of good reasons why the lady should say yes instead of disagreeing. Gordon Jenkins' piano provides a concerto introduction and accompaniment for YOUR HOME IS IN MY ARMS as Dick welcomes the errand lady to share her really beloved. The theme of the next song is implicit in its title and of a second line "until I wake up at you" suggesting lifelong devotion and singleness of mind even though the romance may be over forever. The Kurt Weill-Maxwell Anderson standard LOST IN THE STARS tells an original life-or-death story, and Irving Berlin's WHAT'LL I DO? is a plea for advice when one's left of a love affair is a photograph and dreams that won't come true. The album ends with a story about a love which never made itself known and was never even realised by its recipient.

Dick Haymes can perhaps be termed a product of the "crooner" era. But, whatever the name or label, there can be no denial of the excellence and fidelity of his singing, the sort of singing which never deteriorates or grows less in value.

NIGEL HUNTER

#### SIDE ONE

1. IT COULD HAPPEN TO YOU (Van Heusen/Burke)
2. MAM'ELLE (Goulding/Gordon)
3. WHEN THE WIND WAS GREEN (Hunt)
4. WHAT'S GOOD ABOUT GOODBYE? (Arlen/Robin)
5. LOVE LETTERS (Young/Heyman)
6. WHEN LIGHTS ARE LOW (Carter/Williams)

#### SIDE TWO

1. EASY TO LOVE (Cole Porter)
2. YOUR HOME IS IN MY ARMS (Wildan/Raye)
3. I'LL NEVER SMILE AGAIN (Lowe)
4. LOST IN THE STARS (Weill/Anderson)
5. WHAT'LL I DO (Berlin)
6. MY SILENT LOVE (Heyman/Suesse)

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THE VIOLINS OF  
THE GLENGARRY STRATHSPEY  
AND REEL SOCIETY



## SIDE A

### 1. MARCHES AND REEL — 4-43

Loval Senais (J. S. Skinner)  
Duke of York's Farewell To Beside (J. S. Skinner)  
Big John MacNeil (P. Mine)

### 2. MARCHES, STRATHSPEY AND REEL — 3:50

Glenore March (Dun R. MacDonald)  
John's Farewell to Aberdeen (Traditional)  
Cameron's Got His Wife Again (Traditional)  
Honey and Broom (Traditional)

### 3. JIG SELECTION — 3:11

Teknot Bridge (Traditional)  
Sood Of Repentance (Traditional)  
Hugh Allan's Jig (William Devall)

### 4. MARCH, STRATHSPEY AND REEL — 3:32

The Bonnie Lass Of Headlake (MacQuarrie)  
Miller O'Hara (J. S. Skinner)  
Lord Dalhousie (Traditional)

### 5. MARCH SELECTION — 3:30

Road To The Isles (Traditional)  
Donald MacLean's Farewell To Ohan (A. MacNeil)

## SIDE B

### 1. MARCH, STRATHSPEY AND REEL — 3:19

Machnesses Of Huntly (Marshall)  
Marquis Of Blandy's Farewell (Marshall)  
Miller's Reel (Traditional)

### 2. MARCHES AND REEL — 2:34

Glenary March (Traditional)  
Highland Laidie (Traditional)  
Picnic Reel (Traditional)

### 3. JIG SELECTION — 3:11

River Bend Jig (Dun R. MacDonald)  
Charlie Hunter (B. MacLeod)  
Road To Skye (Traditional)

### 4. MARCH, STRATHSPEY AND REEL — 4:10

Concert March (Dun R. MacDonald)  
Anna Mac Grant (E. Brand)  
Sandy MacIntyre's Trip To Boston (J. Campbell)

### 5. MARCH SELECTION — 2:43

Balkan Hds (Traditional)  
Lassies of Campbell Street (Dun R. MacDonald)

### 6. STRATHSPEY AND REELS — 3:08

Miss Drummond of Perth (Traditional)  
Mason's Apron (Traditional)  
Mrs. MacLeod of Kessy (Traditional)  
Dei Among The Yalows (Traditional)

## MEMBERS OF THE GLENGARRY STRATHSPEY AND REEL SOCIETY ARE

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Bernard McDonald  
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## THE GLENGARRY STRATHSPEY AND REEL SOCIETY

For nearly ten generations in Glengarry County, Scottish violin music has provided a welcome and much needed respite for the inhabitants of this unique hilly area in the most easterly corner of the province of Ontario. No celidh was considered to be complete without the playing of one or several violinists, usually accompanied by a pianist. Care and toil were chased away with mirth and music:

"Chords that vibrate sweetest pleasure  
Thrill the deepest notes of woe."  
(Burns)

The Glengarry Strathspey and Reel Society was founded in 1977 to preserve the Scottish music tradition in Glengarry, to add to the Glengarry repertoire from other sources such as Cape Breton, but most of all to enjoy the good fellowship of musicians who delight in Scottish violin music.

This recording comes in response to suggestions from Scottish music enthusiasts and consequently the selections reflect their most frequent requests. It is dedicated to the memory of the many distinguished Glengarry musicians who passed down their distinctive style of Scottish music.

# THE VIOLINS OF THE GLENGARRY STRATHSPEY AND REEL SOCIETY

## CREDITS

Recorded at —  
AMBIENCE RECORDERS  
19 Ella Street, Ottawa, Ontario

By —  
LOCH GARRY MUSIC  
c/o Box 1314  
Alexandria, Ontario

Photography By — Gordon McCallum

Arrangements By —  
GLENGARRY STRATHSPEY & REEL SOCIETY



Original Motion Picture Soundtrack  
From the Academy Award Winning film



**"BLACK**  
AND  
**WHITE**  
IN  
**COLOR"**

Music by  
Pierre Bachelet

# Original Soundtrack Album BLACK AND WHITE IN COLOR

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## Side One

- 2:43 "Black and White" Theme
- 2:05 The Letter
- 3:30 The Battle
- 2:57 Crossing the Rhine
- 3:00 La Chanson des Souliers-vocal

## Side Two

- 2:43 "Black and White" theme-vocal (Vocal: Pierre Bachelet)
- 2:28 Marketplace Recruits
- 2:42 Freshoy's Theme
- 2:45 Freshoy's Review
- 2:05 Ivory Coast Drums
- 2:05 Finale

Music composed by Pierre Bachelet

Arranged and conducted by Mat Cernison

Lyrics by Pierre Bachelet

Motion picture score produced by Roger Tokarz

Original publishers Editions Musicales Sforzando/Sirocco (SACEM)

Music published by Soulltown Music Co., Inc. (BMI/USA and Canada only)

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Emanuel L. Wolf presents  
An Arthur Cohn Production

"BLACK  
AND  
WHITE  
COLOR"

Directed by Jean-Jacques Annaud Produced by Arthur Cohn, Jacques Perrin, Giorgio Silvagni  
Original screenplay by Jean-Jacques Annaud, Georges Conchon Music and lyrics by Pierre Bachelet  
An Allied Artists release

Starring Jean Carmet, Jacques Spiller, Catherine Rivel and the inhabitants of Nioutoum, Ivory Coast, Africa.

Deservedly winner of the "Best Foreign Language Film" category of the Academy Awards for 1979, **BLACK AND WHITE IN COLOR** is a superbly ironic motion picture. It deals with the follies of civilized men, mistaken notions of patriotism and supremacy of class and country.

Pierre Bachelet, just 30 years old, composer of many evocative scores including *EMMANUELLE* and the melancholy bittersweet music for *THE STORY OF O*, dealt with the basic theme of **BLACK AND WHITE IN COLOR** with sensitivity and taste.

His satirical view of the characters and events is perfectly realized by the music which underlines and heightens the impact of the story. At the same time, his Gallic sophistication and tolerance of men's foibles makes itself felt in shrewdly observed counterpoints to the action.

The "Black and White" Theme is the center of the film score. It evokes a nostalgia for an era long past, the time of World War I, but at the same time points up that some things never change.

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*The  
Special  
Magic  
of*



Dick Haymes

*standing room only  
records*

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lp1002

# The Special Magic of

## Side One

- \*1. The More I See You  
Harry Warren-Mack Gordon
- \*2. This Heart Of Mine  
Harry Warren, Arthur Freed
- \*3. Those Foolish Things  
Dick Stensley-Harry Link-Holt Marvel
- \*4. Everytime  
Ralph Blane-Hugh Martin
- \*5. Dancing In The Dark  
Arthur Schwartz-Howard Dietz
- \*6. Always  
Irving Berlin
- \*7. Stars Fell On Alabama  
Frank Perkins-Mitchell Parish
- \*8. San Antonio Rose  
Bob Wills
- \*9. Isn't It Kinda Fun?  
w Helen Forrest  
Richard Rodgers-Oscar Hammerstein

18:41

\*Did Not Commercially Record

Orchestra Conducted by Gordon Jenkins-Carmen Dragon

## Side Two

1. There's No You  
Hal Hopper-Tom Adair
2. How Deep Is The Ocean?  
Irving Berlin
- \*3. Swanes  
George Gershwin-Irving Caesar
4. Dick Haymes Show
- \*5. Let The Rest Of The World Go By (theme)  
F. Ball-Irwin
- \*6. Maybe  
Alvin Flynn-Frank Madden
- \*7. All The Things You Are  
Jesse Kern-Oscar Hammerstein
- \*8. So In Love  
Cole Porter
- \*9. Al Showen  
Walter Donaldson
- \*10. Lovely To Look At  
Jesse Kern-Jimmy McHugh-Dorothy Fields
- \*11. Of One I Sing  
George Gershwin-Ira Gershwin

19:37

# Dick Haymes

Dick Haymes was one of the best baritone pop singers of the forties, and one of the few who had the opportunity to apprentice with three of the biggest names in the band business. Beginning with Harry James (1940-41), then Benny Goodman (1942) and finally Tommy Dorsey (1942-43), he was a true product of the big band era. During the spring of 1943, Haymes began his career as a single and established himself as a star of night clubs, radio, motion pictures and later television. The material contained in this album continues the tradition of album #SRO 1001 and represents more of the "special magic" created by Dick Haymes during the Fabulous Forties.

Arthur Schwartz and Howard Dietz collaborated on many outstanding musical projects from Broadway to Hollywood. THE BANDWAGON was one of their finest efforts. From this outstanding 1931 show came many fine songs, among them "Dancing In The Dark." Blessed with both a beautiful melody and a lovely lyric, it is a classic composition, masterfully interpreted here by Dick Haymes.

"Always," the durable Irving Berlin ballad, originally written for the 1929 stage production THE COCONUTS, was revived in the 1944 film version of the show.

"Stars Fell On Alabama," the 1934 popular song, destined to become a standard, was penned by Frank Perkins and Mitchell Parish. Although another ideal number for the Haymes baritone, he never recorded it commercially.

Country and Western music has long been an important part of musical Americana and one of the baggiest C & W hits of 1940 was Bob Wills' "San Antonio Rose." Now Dick Haymes swings with ease through this all-time favorite.

Side one coincides with the 1945 Rodgers and Hammerstein musical Isn't It Kinda Fun? from the movie musical STATE FAIR, starring Dana Andrews, Jeanne Crain and Dick Haymes. Commercially recorded by Haymes for Decca in July 1945, the version included here differs from the original in two ways; it includes songstress Helen Forrest in a duet with Haymes and features the orchestra of Gordon Jenkins instead of that of Victor Young, who provided the backing for the earlier version.

Side two opens with the 1944 Hal Hopper-Tom Adair composition "There's No You," of which Frank Sinatra had the most popular recording of the day. Haymes finally waxed this lovely song in 1963 for Warwick Records. The original Gordon Jenkins arrangement includes a full choral group.

"How Deep Is The Ocean," another evergreen from the pen of Irving Berlin, was composed in 1932 and first popularized on record by Bing Crosby. Dick Haymes recorded the song twice in his career, once for Decca in 1945 and ten years later for Capitol. The version included here has not appeared on record before.

"Swanes," the bouncing 1918 Gershwin and Caesar composition was one of many pieces of additional music written for the then-current Broadway musical SINBAD, starring Al Jolson. It is interesting to note that the latter it became one of the trademark tunes for Jolson. The song experienced renewed popularity in 1948 as a result of the film THE JOLSON STORY starring Larry Parks. Once again, a choral group gives depth to a fine Gordon Jenkins arrangement.



A very young Dick

The next series of songs are from an audition record for a proposed radio series called "The Dick Haymes Show." Carmen Dragon conducts the orchestra while Helen Forrest assists Haymes with the vocals. None of the songs performed on the show were commercially recorded by Haymes but they display the many facets of his great vocal style. From the light, rhythmic feeling displayed in the opening "Maybe" through the warm and melodic tenderness of such classics as "All The Things You Are" and "Lovely To Look At," Haymes' unique ability to create a variety of vocal moods is very much in evidence.

Sit back and listen. But above all—enjoy.

Other albums available:  
SRO-1001 Dick Haymes  
The Fabulous Forties



Dick with conductor/arranger Gordon Jenkins

Side one begins with the beautiful "The More I See You," written by Harry Warren and Mack Gordon for the 1945 movie musical DIAMOND HOUSIELORE, which starred Betty Grable, Phil Sivers, Carmen Cavallaro and Dick Haymes. The fine string arrangement compliments Haymes' rich baritone voice. He first commercially recorded this ballad in January 1945, aided by the baton of the great Victor Young. The version included here was arranged and conducted by Gordon Jenkins.

"This Heart Of Mine," another pretty melody, was penned by Harry Warren, with lyrics by the late MGM producer Arthur Freed. The song was first recorded by Vaughn Monroe in 1944 and gained additional popularity when it was featured in the MGM musical ZIEGFELD FOLLIES OF 1946.

The lush strings of Gordon Jenkins are heard again painting a beautiful backdrop for the 1936 evergreen "Those Foolish Things Remind Me Of You," written by Jack Strimley, Harry Link and Holt Marvel. The song, with its memorable melody and poignant lyric, was perfect for Haymes' rich baritone voice. Unfortunately, he never recorded it commercially.

"Everytime" was part of the score for the 1941 Broadway musical BEST FOOT FORWARD, written by Ralph Blane and Hugh Martin. The production starred June Allyson and Nancy Walker and ran for 326 performances. "Everytime" like many other novelty tunes of the 40's, was destined for oblivion.

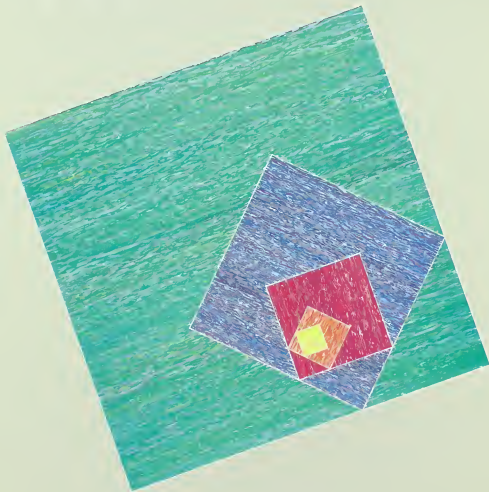
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**PAUL HINDEMITH: KLEINE KAMMERMUSIK** *for wind quintet*  
**MATYAS SEIBER: PERMUTAZIONI A CINQUE** *for wind quintet*  
**TAFFANEL WIND QUINTET**





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**TAFFANEL WIND QUINTET**


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Recording: L'Eglise Notre-Dame des Roses, Grisy-Sur-Seine • March 9/10, 1977

Recording Directors: Peter Willemoes, Toru Yuki

Recording Engineers: Peter Willemoes, Takeaki Anzawa

Commentary enclosed in English, German and French

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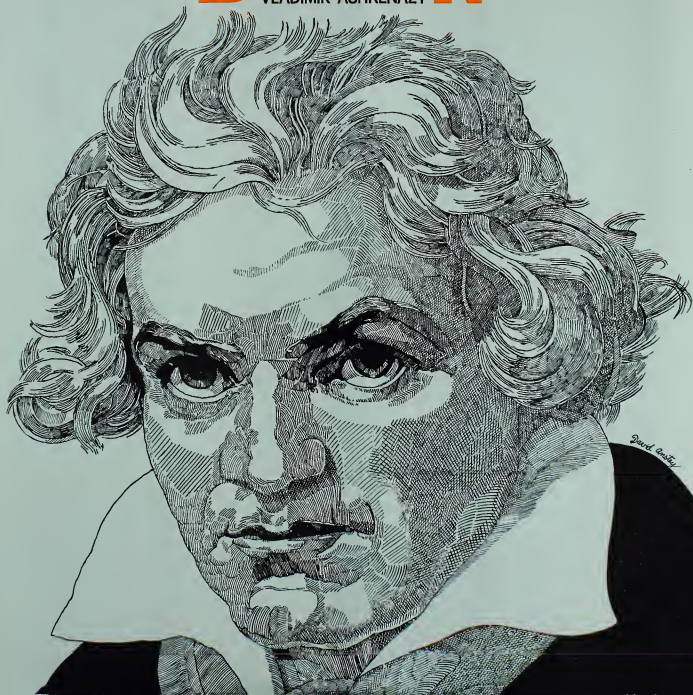




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PIANO SONATAS Nos. 31 & 32  
**BEETHOVEN**  
VLADIMIR ASHKENAZY



COVER DESIGNED IN ENGLAND

## PIANO SONATAS NOS. 31 &amp; 32

THE  
V. L. ASHKENAZY

## SONATA NO. 31 IN A FLAT, OP. 110

The Sonata in A flat, Opus 110, was composed in 1821 at a time when the *Missä Solennis* was nearing completion and the Ninth Symphony was taking shape. Of the three last Sonatas it is the most intimate, if not the most deeply personal by far. It is, roughly speaking, humorous, sorrowful and serenely confident.

The opening is marked *con anima* and there are no storms in this movement as there are in those which surround the *Allegro* of Opus 111. The amiable theme is followed in the fifth bar by a lovely singing melody simply accompanied by piano chords. In this turn gives way to lightly touched harp-like arabesques without any melodic features. A modulation to the dominant suggests the approach of the second subject, but which of the many themes that appear should properly be so called, it is difficult to say. Beethoven has so softened the outlines of sonata-form here that the music becomes completely fluid. What Wagner called "the dagger of fishes being changed" has disappeared. Yet Beethoven does not lose control of form; the movement is not amorphous.

There is no repeat of the exposition and again it would be difficult to say precisely where it ends. Rather it dissolves into the working out, which opens with the "amiable" theme in F minor. The transition to the recapitulation is similarly blurred. The "amiable" theme which has provided the main subject of the development in conjunction with elements from the other themes slips back into A flat with an accompaniment derived from the *arpeggio* passages.

The second movement is a compact Scherzo in Beethoven's earliest vein. The wit has its roughness, so that one cannot be sure whether there is not a growl behind the laugh. The piece opens with a strain like a fantastic march deceptively quiet in F minor, which is promptly repeated very loudly in C major. The second section is more fluent in its theme, but continues the same mood. The Trio in D flat has no concrete melody, but consists of rapid figurations for the right hand while the other legs show and below on single detached chords. At the end there is a regular repeat of the Scherzo.

As so often in his mature works, Beethoven makes the slow movement and finale continuous. But this *Adagio* is something more than a mere introduction or intermezzo. It opens with some relative-like passages. Then to the sorrowful hum of repeated chords, the passionate melody of the *aristocratic* enters. It is carried on in one firm, yet supple line till a cadence is reached in A flat.

Here the theme of the fugue enters quietly. To its serene motion in long, even notes, the counter-subject of even triplets is the perfect foil. The fugue is in three voices and is elaborated with even more developed counterpoint. It is strict, yet never dry or academic. Among Beethoven's late fugue movements it is, indeed, the most sensuously beautiful. When it has reached its climax, there is a *diminuendo* and a reprise of the *aristocratic* in G minor, its melody now broken with pauses that make it sound more grief-stricken than ever. At the end, a series of detached chords and an upward *arpeggio* lead

to a resumption of the fugue in G major, marked "gradually regaining vitality". The fugue theme appears in inversion, so that it falls instead of rising. This magical device has also the emotional effect of making the once aspiring theme reflect for a while the sorrow of the *aristocratic*. A modulation to C minor brings the subject back the right way up and in augmentation in the upper voice, while the other two have it in diminution. Next, its dotted crotchets are further diminished to semiquavers but played *meno-allegro*. This brings the key back to the tonic for the eloquent peroration, in which Beethoven abandons counterpoint for full harmony.

## SONATA NO. 32 IN C MINOR, OP. 111

Opus 111 is the thirty-second and last Sonata in the canon, and, like the Mass in D, the Great Fugue for String Quartet and the Trio in B flat, bears a dedication to his Archduke Rudolph, for whom Beethoven received the most sublime products of his genius. The beginning of the autograph bears the date January 13, 1822.

The sonata is the epitome of Beethoven's experience as a composer of sonatas, of his technique and idiom as a pianist, and, as far as the pianoforte could go, of his thought or philosophy as a musician. Having journeyed so far into the sublime, he seems to have felt that he could go no further in this particular medium. He is said to have dismissed the ingratitude as "an unsatisfactory instrument". This was not rank ingratitude, but the outcome of a realization that the String Quartet afforded a greater range of colour, complexity and expressiveness. The almost complete deafness which descended on him also had some influence in his turning away from the instrument which had been peculiarly his own.

The first movement is prefaced by a stormy introduction (*maestoso*), which has no thematic connection with the main movement, but prepares us for its mood of tragic strife. Its contribution to the drama lies both in its grand rhetorical gestures and in its initial ambiguities about the key which, after hints at C minor and excursions elsewhere, settles on the dominant of C minor for a more tranquil passage and so leads to the firm establishment of the tonic and the entry of the first subject of the *Allegro*.

This first subject is a violent and dramatic theme played forcefully in octaves. It sounds like the subject for some tremendous fugue. And fugally it is treated with figures taken from its own fabric used as counterpoints. When the storm has reached its climax, it is suddenly calmed by the appearance of the second subject, which is only a few bars long but of a sufficiently striking personality to make its impression. After two bars it dissolves into demisemiquaver runs (*meno allegro*) and comes to a halt on three *Adagio* chords. The *Allegro* is then resumed in a rapid passage leading back to the first subject hammered out in the bass and treble alternately, to an accompaniment of running semi-quavers. The exposition reaches the double-bar and is repeated. The brief development continues the fugue treatment of the main subject, with

## SIDE I

## SONATA NO. 31

Moderato cantabile, molto espressivo

Allegro molto - Adagio, ma non troppo (20/23)  
Fuga: Allegro, ma non troppo

## SIDE 2

## SONATA NO. 32

Band 1 - Maestoso - Allegro con brio ed appassionato (10/30)

Band 2 - Arietta - Adagio molto, semplice e cantabile (17/23)

An entirely new version of the first bars of the theme in G minor. The recapitulation is extremely compact, presumably on account of the full repeat of the exposition, and makes a short cut to the return of the second subject in the tonic major. Here it is given a more ample development after the *Adagio* chords than it was allowed on its first appearance, before the first subject returns thundering in the bass as before. The storm subsides itself in a series of detached staccato chords and the movement ends quietly with the threefold repetition of an entirely new idea. This strangely beautiful passage, which has no thematic connection with what has gone before, seems designed as a bridge to the calmer mood of the second movement.

This second movement is a set of variations upon the melody or *aristocratic* in C major played at the outset. It performs the functions of both slow movement and finale. And it is the most sublime, if not the most resolute, of Beethoven's sets of variations. For the pain for resource must go to the "diabolically" variations—one of the few pianoforte works composed after this sonata. The characteristic which especially distinguishes the present movement is its continuity of thought. The variations proceed in one continuous line, each growing, it seems, quite naturally out of the last.

The tempo of the movement remains constant throughout, but the pace appears to change on the breaking down of the quavers of the theme into shorter notes and the successive changes of the metre from 9/16 to 6/8 for the second variation and then 12/32 for the third. This doubles the pace of the movement without affecting that of its thematic basis. The original 9/16 metre returns at the fourth variation, which is followed without any break or transition by an immense free fantasia upon the theme which occupies about half the movement and with ethereal shakings and scales eventually resolves the theme into its ultimate and simplest elements. The movement ends with a statement in imitation of the first bar of the theme.

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Sir Georg Solti

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LEONARD BERNSTEIN

NEW YORK PHILHARMONIC

LISZT:  
LES PRÉLUDES  
(SYMPHONIC POEM)

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The guest soloist at a Thursday evening concert of the New York Philharmonic having been suddenly taken ill, it was announced that his place would be taken by André Watts. Who, the Thursday night audience wondered, was André Watts? Their curiosity changed to astonishment when a slender, handsome sixteen-year-old boy accompanied Leonard Bernstein onto the stage of Philharmonic Hall. And their astonishment, in turn, became enraptured admiration as the young pianist launched into the Liszt E-flat Piano Concerto, one of the most difficult and brilliant in the repertory. They gave him a six-minute standing ovation.

Time Magazine, reporting the event, noted: "For years young wizards have twisted [the concerto's] lyrical, fragile beauty into a thumping crowd-pleaser, but André approached the piece as a tone poem. In scherzo passages, he had the speed and power necessary to dignify his delicately poetic ideas of the slow pianissimos. His singing tone shined with him in every mood of his varied approach, and when he had sounded his final cadenza, the whole orchestra stood with the audience to applaud him. Even the Philharmonic fiddlers put down their bows and quietly clapped hands." *Newsweek* was equally enthusiastic: "He had pyrotechnics when he needed them, and lyricism when he needed it, and he demonstrated an impressive musicality which seemed to flow straight from his slender fingers into the keyboard. He was, as Bernstein said afterward, 'a natural, a real pro.'"

Maestro Bernstein had first heard the sixteen-year-old prodigy some months earlier, when he auditioned for a New York Philharmonic Young People's Concert. "I flipped," is Bernstein's succinct description of his reaction to this audition. André played the Liszt concerto at the Young People's Concert, which was broadcast over television and seen by many thousands. Then, when the scheduled pianist cancelled, Bernstein immediately called in André for the Philharmonic Hall engagement. "Normally I would never do such a thing," the conductor said after the concert. "After all, he's just a boy, just a high school boy. But he will be one of those special giants. The seeds of his gianthood are already there. So it seemed a shame not to give him a chance. He just walked right out like a Persian prince and played. One day he'll undoubtedly be one of a very special dozen of the world's top pianists."

André Watts was born in Nürnberg, Germany, on June 20, 1946, the son of an American G.I. and his Hungarian war bride. He lived in Europe until he was eight; when he was six his mother gave him piano lessons, and he also took avidly to the violin. Within a year of moving to Philadelphia he had made his debut, aged nine,

Produced by John McClure

Stereo—MS 6458  
Monaural—ML 3858



COLUMBIA RECORDS PRESENTS  
THE EXCITING DEBUT OF  
ANDRÉ WATTS PLAYING  
LISZT: PIANO CONCERTO  
NO. 1 IN E FLAT WITH  
LEONARD BERNSTEIN  
NEW YORK PHILHARMONIC

LISZT:  
LES PRÉLUDES  
(SYMPHONIC POEM)

with The Philadelphia Orchestra, playing a Haydn piano concerto; at ten he performed the Mendelssohn G Minor with the Robin Hood Dell orchestra, and at fourteen he played Franck's Symphonic Variations with The Philadelphia Orchestra, besides giving various recitals in the Philadelphia area.

André's piano teacher at the Philadelphia Musical Academy is Madame Genia Robinson. Of her remarkable protégé she says, "He has always painted in full colors. His hands are extraordinary. His command of the Romantics is complete." André admits to being "crazy about Liszt," but has a keen interest in exploring the entire piano literature. He has also begun to do some composing. Despite offers for concerts pouring in from all sides, André has no intention of beginning a full concert career yet. "That would be foolish," he says sensibly. "I have so much to learn."

But, to revert to Maestro Bernstein's metaphor, he has already seen the seeds of his gianthood—as this recording, made immediately after his spectacular Philadelphia Hall debut, eloquently bears witness.

Franz Liszt: born in Raiding, Hungary, October 22, 1811; died in Bayreuth, Germany, July 31, 1886.

Piano Concerto No. 1 in E-Flat Major: composed 1848-49; first performed February 17, 1855 at Weimar, with Berlioz conducting and Liszt at the piano; the work is in one movement divided into four sections (Allegro maestoso, tempo giusto, 4/4; Quasi adagio, 12/8; Allegretto vivace, 3/4; Allegro marziale animato, 4/4).

*Les Préludes*: Symphonic Poem No. 3; composed in 1854; first performed February 23, 1854 at Weimar; inspired by lines from Lamartine's *Méditations poétiques* ("What is our life but a series of preludes?... Love forms the enchanted daybreak of every life... And what wounded spirit does not seek to rest its memories in the sweet calm of country life... But when 'the trumpets' loud clangor has called him to arms,' he rushes to the post of danger, to find in battle the full consciousness of himself and the complete possession of his strength").

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AND TAPES

## HOW TO PLAY GUESS THIS TUNE!

To Game Hard or Hasten.

- Supply each player (or teams of players) with a blank paper. (This is the answer sheet.)
- Ask each player to number their answer sheet down the left hand margin, leaving room for write-in answers.

Note: The CBS Masterworks Theme Finder contains two records (four sides).

Each Side Is A Game!

If you are playing Game 1, players number answer sheets 1-55. Game 2 answer sheets are to be numbered 56-110. Game 3 answer sheets are to be numbered 111-165; Game 4 answer sheets are to be numbered 166-222.

These numbers correspond to a spoken announcement of the same number heard before each theme on the record.

- Challenge each player (or team) to start naming names of tunes and composers.
- Play the Theme Finder record. Players have 20-30 seconds to identify each signature tune which is so famous that it has become literally the signature of the work it represents.

### The Questions

- Each theme is a question. It asks: Who am I? Who is my Composer? To what larger work (if any) do I belong?

### The Answers

After the game is over, you'll find all the answers on The "Guess This Tune" Theme Finder answer chart (on the inside spread of this jacket).

To check player's answers merely match up the number of the theme on the chart with that on each player's answer sheet. You may announce the answers aloud or let each player check their answers against the chart.

- Each correct answer is worth 5 points. (The final two selections on Side 4—Nos. 221 and 222 are worth 2½ points each.)

Player with highest score wins.

- Top score is 300 points per game. Players who identify all themes in each game receive 275 points plus an expert's bonus of 25 points.

• A high score means you're an expert and you can be expected to name the performer as well as the tune next time around!

- A low score means more homework with the Theme Finder!

### Brushing Up

If you use the Theme Finder to brush up on your own musical knowledge, match up the number of the theme announced on the record with the corresponding number printed on the chart and in no time you'll be an expert who knows:

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- The Composer
- Performing Artist
- Title of CBS Masterworks Album containing complete work from which theme is drawn.
- CBS Masterworks and CBS Digital Mastersound catalog numbers of records (and tapes where available).

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- An American in Paris

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- Ave Maria

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- Beethoven's "Moonlight" Sonata

- Beethoven's Ninth Symphony

- Beethoven's "Pastorale" Symphony

- Blue Danube Waltz

- Bolero (Heard in "10")

- Borodin's Nocturne

- Brandenburg Concertos

- Capriccio Italian

- Carmen Suite

- Carmina Burana

- Clair de Lune

- Danse macabre

- Eine kleine Nachtmusik

- España

- Fantasia for the Common Man

- Finlandia

- Firebird Suite

- Greensleeves

- Hallelujah Chorus

- Hoe Down

- Humoresque

- Mendelssohn's "Italian" Symphony

(Heard in "Breaking Away")

- Mozart's 40th Symphony

- Mozart's 21st Piano Concerto

(Heard in "Elvira Madigan")

- Night on Bald Mountain

- Nutcracker Suite

- Overture 1812

- Pachelbel's Canon

(Heard in "Ordinary People")

- Peer Gynt Suite

- Pictures at an Exhibition

- The Planets

- Polovetsian Dances

- Rhapsody in Blue

- Ride of the Valkyries

(Heard in "Apocalypse Now")

- Ritual Fire Dance

- Rodrigo's Guitar Concerto

- Romeo and Juliet

- Sabre Dance

- Schubert's "Unfinished" Symphony

- Sleeping Beauty

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## Slide 1

**Deep Peace**

Bill Douglas

### My Song

(Keith Jarrett)

**Largo**

(Bach)

**For Free\***

Joni Mitchell

### By the Stream

Jeremy Walls

## Innisfree

(Bell Douglas)

**Ave Verum**

Richard Stoltzman  
Claret

Bill Douglas

### Panel Electric Panel

**Nancy Allen**

**Danny Gottlieb**

Drums (Deep Peace: By the Stream)

## Deep Peace

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Assistant Engineer: Doug Rose

Marketing, Robert C. Ludwig, Manhattan, New York City

To Judy—whose magic voice has always remained in my inner ear and who remembered that “real good” clannet player on *Whales and Nighthongles* after all these years.

To Meg—my star on a thread, dancing daughter of Deep Peace

To Mom—first Sean, Sweet World groupie, who loves it all unreservedly.

To I love my flower, my food

to Lucy—my flower, my song,  
my Broom, Robin, the mate

Nancy Dunne, *Wichie*—the master musicians of inner voices

To Larry—the sound magician

To John—who lightens up the music  
but takes a little time

lightens up me.  
hears those inner voices

and believes in marriage.

Ferris,ga. Sects. 1—27 1/2" Sect. 2—24 1/2"

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*Jazz Heritage Series*

*Bunny  
Berigan*



DECCA/CHAMPION SESSIONS

DECCA-1262

he lone pianist arranger John Scott Trotter once told me of his first meeting with Roland Berig.

"It was late in the 1920's and the Hal Kemp dance band was playing a one-nighter in Madison, Wisconsin. Berig walked up to the bandstand, carrying a trumpet, and asked if he could audition for a seat with the Kemp brass section.

"No and I said some of the guys in the band listened to him after the last tune that night. It was a little embarrassing. The kid did not play well and his tone was horrible—well, called it a pre-shooter sound."

But a year or so later, Berig approached us a second time. And what a change! He played with more confidence and his tone was first rate. He had hired, and the kid made a trip to Europe with us. In retrospect, Bunny Berig was the wrong musician in the wrong band, for as excellent as Kemp's International Favorites were in purveying dance music it was in new jazz orchestras. And so Berig's skills were wasted among the sixteenth-note "jukes" featured in virtually every arrangement by Kemp.

Bunny was born in 1909 in Fox Lake, Wisconsin and as a child played violin and trumpet in his grandfather's orchestra. By the time he was 16, he had played for a couple of years, before he approached Kemp, he sat in with several campus bands at the University of Wisconsin. His stay with Kemp, not particularly rewarding, led to work in the days of the Great Depression of the early 1930s in medicine in the recording and radio studios of New York. There he played trumpet in the orchestras of Rudy Vallee, Freddie Kratz and others. Bing Crosby and the Boswell Sisters frequently hired him for recording sessions. Then came stints with the Dorsey Brothers dance band, Benny Goodman's 1935-36 organization which revolutionized dance music in the 1930's. Tommy Dorsey emerged as the leader. Berig's daring sales with Goodman and the younger Dorsey attracted the attention of the Fearless and ever-daring, Berig attempted phrases which no other horn man dared: sometimes he missed, but he was never boring. In 1937 he organized his own big band, which for a time was successful as "swing music" prevailed.

Yet success on a national scale was not to be realized. Berig drank to excess. He had no conception of business. He was not despite the remarkable sales of his 12-inch 78's. In 1940, Victor disking of "I CAN GET STARTED" Bunny was forced to leave the company and return, as a sideman, to the Tommy Dorsey band. To Dorsey's credit, he patiently overlooked Berig's frailties. There were nights when Bunny killed to show up. There were times when he was too intoxicated to play. There, Dorsey had no choice but to terminate the flailing, abundantly salubrious Berig. Berig doggedly formed yet another dance band, but it all ended when he became ill in the spring of 42. He died in a hospital in a New York hospital, still a young man. His story and that of cornetist-pianist Bix Beiderbecke, a stark, dark, and lonely figure. Producer Steve Hoffmann's idea behind this unique album is to present the young Berig as he performed at his peak in 1938, a year before he organized his first big band. He appears here with five different small jazz

combos, most of them now obscure, perhaps forgotten by all but a few old-time musicians. **MAMA DON'T ALLOW IT, I HOPE GABRIEL LIVES MY MUSIC, I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER, RHYTHM IN MY NURSE'S RHYMES**—Recorded January 8, 1936, by the Meador City Blue Blowers. Forrest Crawford, clarinet & tenor saxophone; Eddie Canan, Crawford, clarinet & tenor saxophone; Edie Canan, Crawford, clarinet & tenor saxophone; Sid Weiss, bass; Stan King, drums; Red McKenzie, cornet; Spooky Dickenson, guitar; Dick Steble, bass and drums; Edie Canan, trumpet, but he was a notable singer in New York with a love for jazz. By wrapping a rockin' comb with little party, he achieved an odd "instrumental" sound which for a time almost 50 years ago proved moderately successful.

**J-A-D-A, IF YOU COULD GO WITH YOU ONE HOUR**—Recorded January 29, 1936, by the Meador City Blue Blowers. Forrest Crawford, clarinet & tenor saxophone and clarinet; Eddie Canan, trumpet; Mike Riley, trombone; Chaucery Grey, piano, plug-in guitar, bass and drums; Berig and vocalist Billy Wilson. Steble, out of the old Ben Bernie band, was better known as a commercial reed man rather than as jazz virtuoso, but he later went to moderate success leading a full-sized big band. He also played in the Melody-sea of Frank Trumbauer. **LET'S GET STARTED**—Recorded April 3, 1936, by Red McKenzie and his rhythm king. Paul Ricci, clarinet; Babe Russin, tenor saxophone; Al Philburn, trombone; Frank Signorelli, piano; Carmel Mastren, guitar; Sid Weiss, bass; Stan King, drums; McKenzie, vocal and cornet, and Berig. A true rarity with Bunny in the studio listening to a one-time house jockey from St. Louis, McKenzie, trying the lyrics to what became a world wide record. Berig himself first reversed the He Gershwin-Vernon Duke classic just 10 days after this vocal and instrumental Artie Shaw playing clarinet, on the Vocalion label. And then, on August 7, 1937, Bunny took his first big band into Victor's studio. New York and cut another version, arranged by pianist Joe Lipman, which once and for all established "Starost" as a 20th century masterpiece with Berig singing and playing instrumental.

**THE MUSIC GOES ROUND AND ROUND**—Recorded January 3, 1936 by the Meador City Blue Blowers. Forrest Crawford, clarinet and tenor saxophone; Dave Barbour, guitar; Ben Shulman, bass; Dave Tough, drums; Red McKenzie, cornet; and Berig. One of the biggest novelty hits of the 1930s decade was this zany tune, which in this version features a vocal part composed of McKenzie, Berig and Crawford. It was already number one on the old Lucky Strike Hit Parade program when the Blue Blowers were in it. New York, but musicians enjoyed this ralling version with Berig's horn prominent. Guitarist Barbour later joined Benny Goodman's 1942 band and was a successful singer. Peggy Lee.

**MY HEART AND HIS**—Recorded January 19, 1936 by Red McKenzie and his orchestra. Paul Ricci, clarinet & tenor saxophone; Eddie Canan, trumpet; Frank Signorelli, piano; Carmel Mastren, guitar; Sid Weiss, bass; Stan King, drums. Where Crawford was Berig, Bunny's flowery introduction, and his playing of the slow melody through most of the tune, trumpet. Al Philburn, piano, Paul Ricci, clarinet; Frank Signorelli, piano; Carmel Mastren, guitar; Sid Weiss, bass; Stan King, drums, Wayne Gray, vocal.

conventional more than 47 years ago. The song, however, never made the Hit Parade. **YOU HIT THE SPOT**—Recorded February 17, 1936, by the Meador City Blue Blowers. Red McKenzie, cornet; Al Philburn, trombone; Sid Trucker, tenor saxophone and clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal, and Berig. Taken from a Champion master, this rhythmic ballad was a big hit in the mid-thirties. Trucker's tenor and Wilson's singing occupy most of the groove. And like all the other tracks on this LP, it's evident that no written arrangements were followed by the musicians—everything was improvised.

As for Berig, it was a period in which he was engaged in the loss of dear, departing economic times, an era when Franklin Delano Roosevelt was vigorously attempting to bring back the happy and prosperous days of the twenties. Berig diligently worked the network radio shows and recorded hundreds of records, not only with Crosby and the Basells, but with Bud Freeman, Red Norvo and Bill Holiday.

He held onto a long way from his failed outfit with Hal Kemp, but for all his popularity among fellow musicians and the success of "Can't Get Started" gave us a hint. His addiction to alcohol was too much to overcome. The truth is, Bunny died of alcohol. But then he had his way.

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#### SIDE ONE

**MOUND CITY BLUE BLOWERS**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16311 MAMA DON'T ALLOW IT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16312 I CAN'T GET STARTED**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 29, 1936**

**62415 J-A-D-A**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 29, 1936**

**16313 I HOPE GABRIEL LIVES MY MUSIC**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16314 IF I COULD BE WITH YOU ONE HOUR TONIGHT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16315 I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16316 THE MUSIC GOES ROUND AND ROUND**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16317 I CAN'T GET STARTED**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16318 I HOPE GABRIEL LIVES MY MUSIC**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**

**16319 I CAN'T GET STARTED**  
Red McKenzie, cornet; Bunny Berig, trumpet; Forrest Crawford, clarinet & tenor sax; Eddie Canan, Crawford, clarinet & tenor sax; Sid Weiss, bass; Stan King, drums; Spooky Dickenson, vocal.

**NEW YORK, January 8, 1936**



**NEW YORK, January 18, 1936**

**62328 MY HEART AND I**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62401 YOU HIT THE SPOT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62402 YOU HIT THE SPOT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62403 YOU HIT THE SPOT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62404 YOU HIT THE SPOT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62405 YOU HIT THE SPOT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62406 YOU HIT THE SPOT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62407 YOU HIT THE SPOT**  
Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

**62408 YOU HIT THE SPOT**  
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**NEW YORK, January 17, 1936**

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**NEW YORK, January 17, 1936**

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**NEW YORK, January 17, 1936**

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**NEW YORK, January 17, 1936**

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Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

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**NEW YORK, January 17, 1936**

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Red McKenzie, cornet; Bunny Berig, trumpet; Al Philburn, trombone; Sid Trucker, tenor saxophone & clarinet; Frank Signorelli, piano; Dave Barbour, guitar; Pete Peterson, bass; Dave Tough, drums; Billy Wilson, vocal.

**NEW YORK, January 17, 1936**

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**NEW YORK, January 17, 1936**

# WHITE HOT TAT

## VOLUME I

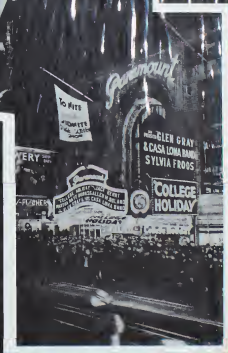


(left) GLEN GRAY

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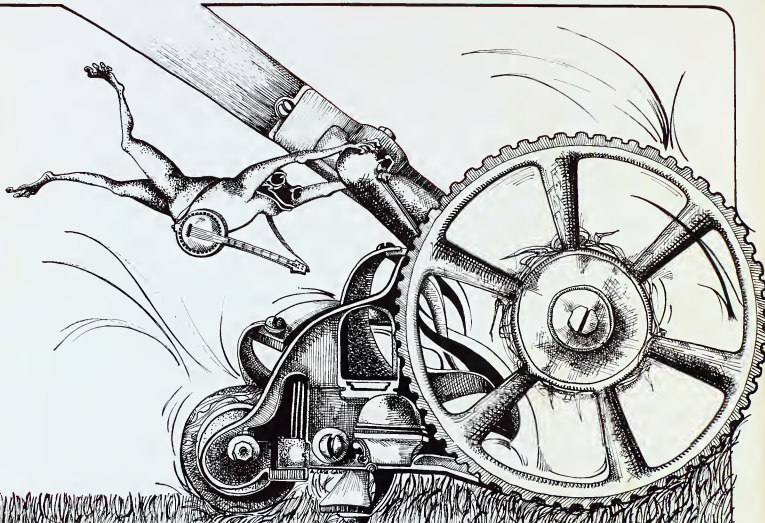
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Irving Mills  
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1. *Journal of Management Studies*, 1996, 33, 1, 1-14.

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Bill Parrish—guitar and vocal



Mel Hughes—mandolin and vocal



Warren Rodgers—bass and vocal



Eugene Roberts—five string banjo and vocal

#### SIDE 1

##### I'M WALKING

writer—A. Domino  
publisher—Travis  
licensee—BMI  
time—1:43

##### FOX ON THE RUN

writer—Tony Hazzard  
publisher—Dick James  
licensee—BMI  
time—2:05

##### ORANGE BLOSSOM SPECIAL

writer—Ervin T. Rouse  
publisher—Leed Music (MCA)  
licensee—Ascap  
time—2:42

##### BANKS OF THE OHIO

writer—Bruce Welch and John Farrar  
publisher—Tiffis Tunes  
licensee—Ascap  
time—2:27

##### MOLLY AND TENBROOKS

writer—Bill Monroe  
publisher—Bill Monroe Music  
licensee—Ascap  
time—2:17

##### BLUEGRASS HORN PIPE

writer—G. Roberts  
publisher—Urgency Music  
licensee—BMI  
time—2:25

##### SHADY GROVE

writer—Jack Clement  
publisher—Jack Music  
licensee—BMI  
time—1:52

# The BLUEGRASS IS GOOD GRASS GRASSCUTTERS

#### SIDE 2

##### SEENIN' NELLIE HOME

writer—S. Foster  
public domain  
time—2:44

##### HOW MOUNTAIN GIRLS CAN LOVE

writer—Ruby Rakes  
publisher—Fort Knox Music  
licensee—BMI  
time—1:47

##### YOUNG JOE

writer—Grasscutters  
publisher—Urgency Music  
licensee—BMI  
time—2:18

##### BLAME ME

writer—Darnie and Darnelle Young  
publisher—Tree Music  
licensee—Ascap  
time—2:33

##### GOTTA TRAVEL ON

writer—Paul Clayton and Larry Ehrlich  
publisher—Songa Music  
licensee—BMI  
time—2:24

##### NEVER ENDING SONG OF LOVE FOR YOU

writer—Bramlett  
publisher—Metric Music  
licensee—BMI  
time—2:33

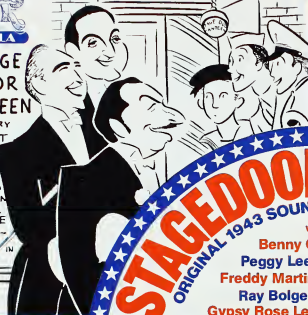


Recorded at Alpha Audio, Richmond, Virginia, October 15, 1972  
Engineers: Nick Colaranni and Bob Armstrong

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**STAGEDOOR CANTEN**  
with  
**Benny Goodman,**  
**Peggy Lee, Kay Kyser,**  
**Freddy Martin, Xavier Cugat,**  
**Ray Bolger, Lanny Ross,**  
**Gypsy Rose Lee, Ethel Merman,**  
**Ethel Waters, Count Basie ... and more!**

**The Biggest Wartime Musical!**



# ★★ STAGEDOOR CANTEEN ★★

## Original 1943 Soundtrack Recordings



- Side A  
1. Overture  
2. **Edgar Bergen and Mortimer Snerd**  
The Machine Gun Song } **Gracie Fields**  
The Lord's Prayer  
3. A Rookie and his Rhythm **Kay Kyser and his Orchestra**  
Vocals: **Julie Conway, Sully Mason, Harry Babbitt, Rudy Erwin**  
4. The Girl I Love to Leave Behind **Ray Bolger**  
5. Marching Through Berlin **Ethel Merman** introduced by **George Jessel**  
6. She's A Bombshell from Brooklyn **Xavier Cugat** and

- his Orchestra. Vocal - **Lina Romay**, introduced by **George Jessel**  
7. Sleep, Baby, Sleep in Your Jeep **Guy Lombardo and his Royal Canadians**. Also heard: **Tallulah Bankhead**.  
Side B  
1. Goodnight Sweetheart **Kenny Baker**  
2. Quick Sands **Count Basie and his Orchestra**.  
Vocal - **Ethel Waters**, introduced by **Allen Jenkins**  
3. I Can't Stop to Brooms **Gypsy Rose Lee**. Also heard: **Ned Sparks**.  
4. Don't Worry Island **Freddy Martin and his Orchestra** (partial).

5. Why Don't You Do Right? **Benny Goodman and his Orchestra**. Vocal - **Peggy Lee**.  
Rugle Call Rag **Benny Goodman and his Orchestra**.  
6. We Mustn't Say Goodbye **Lanny Ross**.  
7. Ave Maria by Schubert. Violin solo by **Yehudi Menuhin**.  
The Flight of the Bumblebee **Yehudi Menuhin**.  
8. Finale **Katharine Hepburn** heard.

*Stagedoor Canteen* is available on video cassette from Video Yesterday. A complete catalogue is available for \$1.25 from Video Yesterday, Box C, Sandy Hook, Conn. 06482.

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**TOUR DE FORCE**



SIDE ONE

1. **BLUES UP AND DOWN (8:46)**  
(Gene Ammons) Richter Music—BMI
2. **TICKLE TOE (7:19)**  
(Lester Young-Jon Hendricks) Bragman, Vocco & Coen, Inc.—ASCAP
3. **LET'S GET AWAY FROM IT ALL (5:40)**  
(Milt Denise-Tom Adair) Music Sales Corp.—ASCAP

SIDE TWO

1. **SOFT WINDS (10:16)**  
(Beney Goodman) Jewel Music Publ. Co., Inc.—ASCAP
2. **STELLA BY STARLIGHT (4:50)**  
(Victor Young-Ned Washington) Famous Music Corp.—ASCAP
3. **IF (3:47)**  
(David Gates) Colgems-EMI Music, Inc.—ASCAP

SIDE THREE

1. **BROADWAY (7:29)**  
(Herol Woodo-Teddy McRae-Bill Bird) Rightsong Music, Inc.—ASCAP
2. **DO NOTHIN' TILL YOU HEAR FROM ME (7:31)**  
(Duke Ellington-Bob Russell) Harrison Music Corp.—Robbins Music Corp.—ASCAP

SIDE FOUR

1. **JUMPIN' AT THE WOODSIDE (7:08)**  
(Count Basie) Bragman, Vocco & Coen, Inc.—ASCAP
2. **BERNIE'S TUNE (8:02)**  
(Bernie Miller) Atlantic Music Corp.—BMI
3. **RIFFTIDE (6:31)**  
(Coleman Hawkins) Michael H. Goldson, Inc.—ASCAP

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Marion Pagnanoda



CJ-172

# DEBUSSY LA MER

*Ravel Daphnis Et Chloé* Suite No. 2

PAVANE POUR UNE INFANTE DÉFUNTE

*George Szell and The  
Cleveland Orchestra*





*Golden Imports*



Corigliano  
Concerto for Piano and Orchestra

Hilde Somer, piano

San Antonio Symphony - Victor Alessandro

Bartók Divertimento for Strings

BBC Symphony Orchestra

Antal Dorati





# JOHN CORIGLIANO CONCERTO FOR PIANO AND ORCHESTRA BELA BARTOK DIVERTIMENTO FOR STRINGS

Side 1:

## JOHN CORIGLIANO CONCERTO FOR PIANO AND ORCHESTRA

- |                         |       |
|-------------------------|-------|
| 1. Molto allegro        | 13:10 |
| 2. Scherzo              | 2:45  |
| 3. Andante appassionata |       |
| 4. Allegro              | 13:30 |

Hilde Somer, piano  
San Antonio Symphony  
Piero Alessandro, conductor

Side 2:

## BELA BARTOK DIVERTIMENTO FOR STRINGS

- |                       |      |
|-----------------------|------|
| 1. Allegro non troppo | 8:48 |
| 2. Molto adagio       | 8:23 |
| 3. Allegro assai      | 7:09 |

BBC Symphony Orchestra  
Adlai Donath, conductor

In approaching any music, one invokes such shibboleths as "romantic" or "modern" as the peril of succumbing to what psychologists call the stimulus error: one might think it is describing what is in the score when in fact he is describing his own private perceptions. To be sure, a musician addressing musicians can avoid the stimulus error by limiting himself to technical vocabulary, but that is far from the goal of the critical discourse. The critic communicates nothing to lay listeners. Among the unsanitized, shapable is bound to elicit some mingling of boredom and interest.

It will not do, however, to argue that words about music are no substitute for the music, and are therefore meaningless. For audiences are prone to stimulus error no less than learned commentators, and no aesthetic experience can place itself in a single unambiguous dimension. Hearing deeply, fully. And either you respond to the music, vicariously if you do not respond at all, as Virgil Thomson once put it.

If only in fairness to the composer, then, listeners are entitled to know "about" him and "about" his music, but irrelevant and punitive comments are unwelcome. And so, to not without misgiving, one concedes that shibboleths have three usefulness after all. Indeed, in discussing the music of John Corigliano in 1938, he should perhaps be grateful that the taxonomy of the total art is so inexact.

Corigliano was just seven years older when Bartók died. Music was then at the threshold of an exciting era. The invention of magnetic tape was destined to provide composers with expressive means beyond their wildest dreams. Long-playing records were already effecting a revolution in musical taste. All at Bartók's percussive aesthetic seemed to be quite consonant with our sense of anxiety, and soon a congress of more extreme sounds were filling the air. Foundations were being laid for artistic subsidy on a relatively grand scale. Sensation, after decades of frustration, was bidding far to become the new orthodoxy of the Establishment. In every pulpit, the most radical experimentation was being benignly encouraged.

Subjectivity gave way to impersonality, and at first it had an ally in electronics. But before long, even the traditional boundary between "classical" and "popular" music would be threatened by incursions from both sides, and sometimes the desired canon obliterated formal differences. Words like "multimedia" devalued the language, and often at least temporarily lost their meaning. And so, to accept the true belief: dogmatism, "doing his own thing" idiosyncratically or otherwise, the *avant-garde* is a codeword for marginalization, and thus went out of business. One of them announced that he would therefore consider himself only with audible "sounds," but his manifesto could not be heard over the click of the

computers. In short, the quarter of a century following the death of Bartók probably saw the total art subjected to more violent change than it had experienced during any like period in all of its history.

It goes without saying that the musical millennium has not yet arrived - nor the apocalypse, either. The point is rather that our Zeitgeist went into a traumatic state in mid-century from which it has not yet begun to emerge, so that an individual voice must be discerned in a context of massive intellectual cross-fire and constantly shifting parameters. In this perspective, the work of John Corigliano holds more than ordinary interest. He has not been swept away by the forces around him, and in the best sense of eclecticism, he is a man of his time. But there is something more than that in his music. With dissonance for the dissonance, he has written some striking Piano Concertos, written at age thirty, and Corigliano's works of the past decade look to these later works - his writing does not sound quite like anyone else's.

But none of the foregoing either "describes" the music or indicates the composer's aesthetic orientation. The latter invites exploration because, wherever Corigliano is heading, he is obviously somewhere new at this stage of his career. Whether it turns out that for him the longest way around will be the shortest way home, career generalities are possible and presumably precluded. Chief among them is that, for all his abundance of kinetic energy and for all his prodigious deployment of resources in the most progressive syntax, Corigliano's creative commitment is essentially and inescapably free. It is thus both a "modern" and a "romantic," and both in full measure - the mixture one might expect of a violinist's son, born and raised in New York, who studied composition with Otto Luening, Paul Creston and Vittorio Gnamini.

The San Antonio Symphony Orchestra commissioned the *Piano Concertos* and gave the world premiere on April 7, 1968, in San Antonio with pianist Hilde Somer and conductor Piero Alessandro. The following prints of the work was written for the Chicago Symphony Orchestra's performance on February 8, 1969.

The writing for both solo piano and orchestra is extremely virtuosic and theatrical. While the work is basically tonal, there are many atonal sections, and, at the end of the second movement, a section of strict twelve-tone writing. The work flows throughout the Western bagging and drummers change often.

The first movement (*Molto allegro*), the largest in scope, uses Sonata-Allegro form in an original way. After a few bars of introduction by the piano, the piece begins with a loud percussive and harp. This section introduces the first theme - a savage three-note motto (B, A, natural, and C). This highly energetic section features a peak climaxed by a piano note which concludes on the orchestra's opening note - E. A sudden pianissimo for the full orchestra introduces a change of tempo and mood. The following trill section introduces and expands the movement's second theme - a cantabile melody first heard in the solo horn and builds to a large orchestral climax. After this, the piano enters, echoing the orchestra's first note motto. A final change of tempo then introduces the development section. In this section, the movement's second theme is developed in a variety of ways. This separate development transforms the aggressive three-note motto into a lyrical theme, and the lyrical theme into a savage motto. The movement concludes with a brief section of the first theme. The development, the first theme is heard in canon while the piano and brass play the second theme. The climax is reached by a section of the first theme which marks the beginning of the recapitulation, followed this time by a double, close which brings the movement to an end.

The second movement is a short and fleet scherzo which breaks the emotional tension generated in the first movement. Three short repeated chords form the movement's motto, which is based on the superimposition of major and minor thirds. This interval of a third forms the building block of the movement. The trio is based on a five-note row derived from the piano figures in the beginning of the movement.

In the third movement (*Andante appassionato*) all the themes are based on six notes. The form of this movement is an arch, beginning to end with piano and then to a final single note piano motto which leads directly to the final movement.

The final movement (*Allegro*) is a rondo. Its major theme - a fugato - unifies the orchestra and piano into a single integral part of its structure. The three subsections of the movement incorporate the major

themes from the earlier three movements concluding with the original three-note motto of the first movement painting to end the concerto in a brief, dramatic entrance of the piano.

From the "romantic" Corigliano to the "classical" Bartók is a long step that further tests the elasticity of the catchall term "modern." Yet modern Bartók's *Divertimento* surely is, with its percussive string writing and its simple, direct construction, in the best sense of the word.

Bela Bartók (1881-1945) was nothing if not a realist, particularly in his mature years. Reportedly he refused to attempt to give a performance of his music, he undertook major projects with only a commission from his hand. The *Divertimento* for the Chicago Symphony Orchestra was written for the Chamber Orchestra for having commissioned two of Bartók's recent compositions, the *Musik für Streichinstrumente* and *Concerto for Orchestra* (1936) and the *Concerto for Violin and Piano* (1938).

Such he requested a work for string orchestra that Bartók in November 1938. On July 1, 1939, Bartók invited the conductor that he would finally get around to the project the next month. Going far beyond the terms of the commission, Bartók offered the use of his choral in the *Divertimento* of Seamen, Switzerland, where Bartók completed the work within 15 days (August 2-17). The *Chamber Orchestra* gave the first performance of the *Divertimento* on June 11, 1940, by which time Bartók had decided to emigrate to America.

In a letter to his son, Bela, that announced the remarkably wild completion of his *Divertimento*, Bartók also discussed the threatening European political climate, fraught with dangerous implications for his native Hungary and for his own well-being. To his great relief, however, the composer found that this worry did not dampen his creative efforts. Indeed, the *Divertimento*, taken as a whole, is one of Bartók's more high-spirited compositions - another of those also-to-requite incommensurate between a composer's state of mind and the music it produces. Undoubtedly, the slow movement has a tremor ominous air, but one should probably not attribute too much programmatic import to a work that, after all, intended to "divert."

If the *Divertimento*'s title and certain of its formal characteristics hark back to the musical era, the work's real inspiration, as the composer acknowledged, was the music of the East. The composer drew heavily from the baroque form, however, and the obvious similarities are all of a surface nature. For another, the alternation of the *Divertimento* with the *Concerto for Orchestra*, a chief characteristic of this form, is present, but not adhered to rigorously or systematically in the baroque fashion. Rather, the attempt is to "present as a creative work, as it were, a mixture of the music of East European and related folk music had led him to the conclusion that the origin of the *Divertimento* is in the folk music of the Balkans and the folk music of the European peasants. Having immersed himself for so many years in the study of peasant music, Bartók now tried to distill the essence of folk dance and to use it as the general basis for his own "Concerto."

Considering the classical proportions of the three movements, it is no surprise to find the first movement (*Allegro non troppo*) in sonata form, complete with development. Bartók's desire for literal repetition, a further indication of the classical influence, is evident in the first movement. The movement's first theme, which appears in four different guises. The transformation of the energetic theme becomes complete with its final, placed statement. The first movement's second theme stands out from the wealth of melodic and rhythmic ideas in the exposition, and reappear, in reverse order, in the recapitulation.

The tragic cast of the second movement (*Molto adagio*) is immediately apparent in the first few bars. The movement is broad and agitated, only gradually giving way to more expansive melodic figures. The movement's ternary form (ABA) is complicated slightly by the fact that the middle section has parts, first characterized by agitated rhythms, the second by ostinato bass figures and a harrowing series of shrieking trills. The return of the opening material brings a comparative calm, but not light - that must wait the finale.

After a brief introduction, the folk-dance, finale (*Allegro assai*) takes the form of a rondo. Bartók's penchant for varied repetition again shows up in his treatment of the main theme. Notable incidents include a fugato section, immediately taken up by the previous, a section featuring the passage of a fugato and a keenly sentimental plot. With all the respect to the true source (Bartók's inspiration, the American folk music), it should be forgotten if it bears in this rollicking finale shades of a bedeviled.

Notes on Corigliano adapted from original liner notes by James Leary  
Cover photographs by Bob Forrest

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**STRAUSS** *Metamorphosen*  
**WAGNER** *Siegfried Idyll*

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**NEVILLE MARRINER**

# STRAUSS: Metamorphosen WAGNER: Siegfried Idyll

Adagio for Clarinet & Strings  
 (Jack Brymer solo clarinet)

The Academy of St. Martin-in-the-Fields

Directed by Neville Marriner

## SIDE ONE

STRAUSS: Metamorphosen

STRAUSS: METAMORPHOSEN

Richard Strauss once said that he composed as a cow gives milk and the sad thing was that, by the third decade of this century, the rich, creamy flow of his gifts had become a rather thin, watery substance. His close collaborators had died and the political climate of the new Germany was hardly encouraging. He roused himself in 1941 for *Cappriccio*, the opera he intended to be his last work; "my next work will be scored for harps". But while Strauss continued to live he could not help composing, although the music that he then wrote seemed remote from the events that were going on around him. Then, in 1945, came the news that a large part of Munich, including the Opera House in which he had lived out so much of his musical life, had been destroyed. Strauss was cut to the heart and was soon at work on a lament for the city that seemed a symbol for the passing of the life that he had known and enjoyed—he was born there in 1864.

In the spring of 1945 Paul Sacher commissioned a work from Strauss and the lament became *Metamorphosen*, sub-titled *A Study For 23 solo Strings*. Like the *Siegfried Idyll*, *Metamorphosen* is in the shape of an arch, a huge bow, rising from Adagio ma non troppo to a quick Agitato in the middle and falling back into the slow tempo, ending with a direct quotation, in the cellos and basses, of the main theme of the funeral march from Beethoven's *Eroica*, marked here IN MEMORIAM.

The disposition of the 23 strings is: 10 violins, 5 violas, 5 cellos and 3 double basses. About half-a-minute after the opening chords on cellos and basses comes the first clear-cut theme, on the violas, beginning with four repeated G's. This falling theme, Strauss realized, bore a resemblance to the second phrase of the *Eroica* funeral march, hence the metamorphoses of the title. The next time the tune is heard, a few seconds later, the changing process is at work; this elegiac music seems to come from deep down. It is almost as if Munich lies full fathom five: Nothing of it that doth fade, But doth suffer a Strauss-change. Into something rich and strange. The opening chords, and the repeated G's theme, another theme that is cousin to Wagner's King Mark, and a third that is akin to Mandryka in Strauss's own *Arabella*—these are the corals and pearls in this magnificently wrought, deeply-felt masterpiece with which Richard Strauss once again proved his genius. He was 80 when he finished *Metamorphosen* and lived on another four years.

WAGNER: SIEGFRIED IDYLL

The three important dates concerned with the *Idyll* are: 6 June, 1869—Siegfried Wagner is born; 23 August, 1870—Cosima and Richard Wagner are married; 23 December, 1870—first performance of *Idyll* at Triebchen.

Triebchen was the name of the house on the lake of Lucerne where Wagner lived for six years; here he completed *Die Meistersinger* and *Siegfried* and composed most of *Götterdämmerung*. It was a peaceful place whose quiet was broken only towards Christmas, 1870, by the sounds of Richter practising the trumpet. All was revealed, however painting, "Mountain landscape, with lightning", by Millet, by kind permission of The National Gallery.

Score printed in England by Gresham Press Limited.

Clarinet solo by Jack Brymer for British Columbia United

## SIDE TWO

WAGNER: Siegfried Idyll

Adagio for Clarinet & Strings

ever, on the morning of the 25th, Cosima's thirty-third birthday, when Wagner conducted the new work with a handful of players grouped on the stairs leading to the upper floor of the house (the trumpet part is important, despite its brevity). The first page of the manuscript score bears the description: "Triebchen Idyll, with Fidi's Birdsong and Orange Sunrise, presented as a Symphonic Birthday Greeting to his Cosima by her Richard, 1870".

Fidi was the household's nickname for Siegfried and the Orange Sunrise refers to the morning of his birth when the sun itself seemed to recognize the importance of the happy event by picking out in golden colours the orange wall-paper by the bedroom door.

The *Idyll* is a fully developed movement, somewhat in the shape of an arch (ABCA) and based on material also used in *Siegfried*, and on themes once designed for a string quartet. There is also a lullaby theme that Wagner had noted down, with nursery words, at a time, 1868, when the baby was not Siegfried but Eva (Cosima's daughter by Wagner born when she was still supposedly the wife of Hans von Bülow). In fact, although the *Idyll* has long been accepted as Wagner's only non-operative masterpiece, there are many passages that are appealing to students and analysts. Obviously the *Idyll* meant more to Cosima and Richard than it can ever mean to us who will never know now the private allusions and messages contained in the music. For this reason, almost certainly, Wagner was extremely reluctant to publish the *Idyll*, which is rather touching when you consider how keen was his sense of the value of money, and his almost continual need of it.

WAGNER: ADAGIO FOR CLARINET & STRINGS

In 1893 Wagner was twenty and working at the theatre in Würzburg, his job to teach the soloists and the chorus their parts in a couple of newish operas by Marschner and Meyerbeer, as well as something of Bellini's. Occasionally he had to compose some additional music for some of the shows and on his own account he wrote a Symphony, performed that year, and an opera *Die Feen* that did not see the light of day for 50 years. He was miserably paid and absolutely broke but that did not prevent him from having (at least) two girl-friends. He was also friendly with Rummel, the first clarinet in the orchestra for whom he wrote the present Adagio. There is no manuscript score, only a contemporary copy, but perhaps we may adapt the old tag "he non è vero, è ben trovato"—even if it's not genuine Wagner. He's lucky somebody found it, nearly a hundred years later. The Adagio is like an aria, not unlike Weber's clarinet pieces, especially in the middle section where the strings play tremolo chords, and some of the chromatic harmonies and certain turns of phrase can easily be associated with passages in the later *Rienzi* (1842).

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When Rachmaninoff called upon his Muse, it was Melancholy who sat on his shoulder. "Like Tchaikovsky, whom he admired and who usually went to his room almost any day, he seemed to find his best working conditions in a dispirited state," wrote Virgil Thomson. "His depressive mentality has come to represent to the western world a musical expression both specifically Russian and specifically attractive through the appeal of sadness."

It is true no one sounds more Russian than Rachmaninoff, and no one writes themes of such lyrical pathos. Nor has any music of such quality endured more universal popularity over such a long time.

Rachmaninoff's whole life was colored by an elegant kind of sadness. He seemed to wish to be a Hadrian, not a Hadrian but a vulnerable woman for a mother, a handsome rakeback for a father, and his own personality early assumed a Chelkhanov blend of annual and periodic despair that marked many an aristocratic young man of the day. Even music could not raise him to concentrated work, though his natural talent was so remarkable that by the time he had graduated from the Moscow Conservatory (where he studied with a mercenary pianist named Nikolai Zverev, who was quite capable of beating his tempo, attacking whichever subject was at hand with his fists and throwing at him any object within reach) he had attracted the favorable notice of the great Tchaikovsky, who arranged that the young student's First Symphony be performed and who offered to present Rachmaninoff's first opera on a double bill with one of his own.

The First Symphony was a disaster in performance, and Tchaikovsky died before the opera could be given, whereupon Rachmaninoff settled into a black morbidity that no one seemed able to penetrate. He was staying at that time with his relatives, a family named Solty, though in his own words, "I did not live. I vegetated, idle and hopeless," teaching a few students ("filly little kids sitting on silly little stools") but otherwise unable to function, unable to compose, to practice, to think.

Someone arranged an interview with Leo Tolstoy. Tolstoy made him sit next to him and patted his knee. "Do you imagine that everything in my life goes smoothly? Do you suppose I have no troubles, never hesitate and lose confidence in myself? Do you think folks it always equals strength? All of us have difficult moments, but that is life. Hold up your head. You must work. Work every day. There was no response."

Rachmaninoff grew wiser, and the Solty grew desperate. They persuaded him finally to consult an ophthalmologist named Dahl, whose cure of melancholia and the like were being talked about. Rather noisily (this was in 1900, some 15 years before Freud's work began to be heard of) they informed the doctor that he must "by all means" cure their nephew's apathetic condition so that he could once

again compose. Dr. Dahl, in his way just as naive, inquired what sort of composition was required, and when told "piano concertos" set about to extract ones from his patient.

For about four months Rachmaninoff spent hour after hour with Dahl, the two alone in a somber, velvet-draped office, the doctor repeating over and over the same hypnotic formula: "You will start to compose a concerto. You will work with the greatest of ease. The concerto will be of excellent quality." Always it was the same, without interruption.

Day by day, according to Rachmaninoff's own recollections, he grew better and better. He began to work, and by autumn he had completed the second and third movements of the Piano Concerto in C Minor, which he played at a charity benefit concert with such success that his self-confidence leapt up within him. He finished forthwith not only the first movement of the concerto but a suite for two pianos and a sonata for cello and piano, both on the same exceptional musical planes.

Dr. Dahl was himself an excellent violinist (and violist). He later participated in several performances, but always anonymously so that a bit of mystery lingered. Rachmaninoff had dedicated the concerto to Dahl, and since no one but Dahl and the Solty and himself knew the whole story, there were many conjectures as to what connection there could possibly be between the two.

It is possible that even in the glorious extravagance of his newly restored powers, Rachmaninoff appropriated a melody not his own. Victor Scarff, friend and biographer, repeats the story of Rachmaninoff and a wonderful friend of his, Nikita Morozov, also a composer, who one day played for him a theme he had just written. Rachmaninoff loved it. "That is a melody I should have composed," he said emphatically, whereupon his friend calmly suggested, "Why don't you take it?" Whether Morozov's or Rachmaninoff's, that melody, which became the second theme of the last movement, is the epitome of the sweet sadness that fills the concerto, that sweet sadness that may have led to a rigorously estimated critic, Paul Rosenfeld, to describe the work's mood as "a little too much like a mournful banqueting on jam and honey."

The concerto was played in its entirety for the first time at a Moscow Philharmonic concert on October 27, 1901, with Rachmaninoff himself as the soloist. Even he had to admit that it had a huge success, though just five days before he had brooded gloomily about it, despairing what seemed to him a lack of strict form. "Are you right," he wrote Morozov, "as it stands now, the first theme seems not to be the first theme but an introduction; any fool will think when I begin to play the second theme that that is the beginning of the concerto. The whole first movement is spoiled. From this minute on it is repulsive to me. I am simply in despair."

Dr. Dahl had helped him surmount one crisis, but obviously he had not cured him. Rachmaninoff's life was to continue in a pattern of intense self-doubt brightened from time to time by flashes of creative light.

When he was invited to tour America, giving solo recitals and playing concertos with the Boston Symphony Orchestra, he did not want to go. He had then been married to Natalia Satin, a cousin, for seven years; she soothed him, and he was desperate at the idea of being away from her. But the offer of money was too good to be refused, so he retired to the estate of his wife's parents, a lovely country place called Ivanovo in the black-earth region of southern Russia, there to compose his Third Piano Concerto as a vehicle for his American debut. The writing apparently went well—Rachmaninoff seldom left letters or even commented about the actual act of composition, and he worked remarkably fast—so that it was ready to take with him when he departed the boat for the voyage. He learned the solo part in the course of the voyage, practicing on a silent keyboard so as not to disturb the other passengers.

"I wrote it for elephants," he once said, possibly referring to the gigantic weight of the work as a whole or to its enormous technical difficulties. As usual, the architectural scheme of the movements is chopastic rather than tightly formalized, so that the recapitulation of the first movement, for example, only hints at the principal melodies and then disappears in a wisp of a cadence, leaving as the crown of the movement the truly magnificent cadenza, about which there had been rumors in Moscow before it was ever heard there—about its brilliance, its heroic proportions, its prodigious difficulties. Its unusual use of orchestral accompaniment in certain portions, its position before the recapitulation rather than following it.

The first performance took place on November 28, 1909, in a New York concert hall no longer existing, at the corner of 68th Street and Broadway. Walter Damrosch conducted, Rachmaninoff played, and the reception was all a composer, even a moody one, could wish. But Rachmaninoff's favorite performance came a few weeks later, on January 16, in Carnegie Hall. Gustav Mahler, then conductor of the New York Philharmonic, led a four-and-a-half hour rehearsal the day before.

"Mahler touched my composer's heart straight away," Rachmaninoff recounted later, "by devoting himself to my concerto until the accompaniment, which is rather complicated, had been practiced to the point of perfection."

"The rehearsal began at 10 o'clock. I was to join it at 11, and arrived in good time. But we did not begin to work until 12, when there was only half an hour left, during which I did my utmost to play through the composition which usually takes 36 minutes. We played and played. Forty-five minutes later Mahler announced, 'Now we will repeat the first movement.'"

"My heart rose within me, I expected a dreadful row, or at least a heated protest from the orchestra, but I did not notice a single sign of displeasure."

(Continued)

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# PAUL RUTMAN

TCHAIKOVSKY: *Theme and Variations / October (from "The Seasons")*

RACHMANINOFF: *Prelude in G Minor, Op. 23, No. 5*

*Etude Tableau in E-flat Minor, Op. 39, No. 5*

PROKOFIEV: *Sonata No. 7*

BALAKIREV: *Islamey*

SCRIABIN: *Etude, Op. 42, No. 4*



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PROKOFIEV: Sonata No. 7 in B-flat Major  
Op. 83 (ASCAP)

I: Alligero inquieto II: Andante colorato III: Precipito

**TCHAIKOVSKY: October, Op. 37a, No. 1**  
(from "The Seasons")

**RACHMANINOFF:** *Etude Tableau in E-flat Minor, Op. 39, No. 5* (ASCAP)

TCHAIKOVSKY: *Theme and Variations*, Op. 19, No. 1

SCRIABIN: *Frída*, Op. 43, No. 4

BALAKIREV: *Islamey*

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Debut Recording  
**PAUL RUTMAN**  
Pianist /

The brilliant young pianist Paul Rutman has won outstanding critical acclaim in concert appearances that have taken him throughout Europe and the Soviet Union. Coming to international attention as a Laureate of the IV International Tchaikovsky Competition in Moscow, Rutman's playing captivated the imagination of his Russian listeners. The leading cultural journal, *Sovetskaya Muzyka*, proclaimed:

"Rutman left the Moscow Auditorium with rare jewels of interpretation. He charmed the audience with the richness of his tone, a noble temperament, and deep interpretive insight. In his performances of Russian music, the poetic recitative style of his playing was especially close to the heart of the Russian listener."

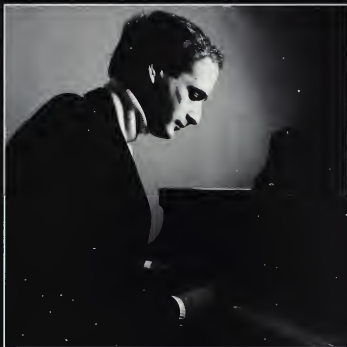
"Hypnotic artistry. The touch of his fingers makes the piano sing," wrote the *Press-Bulletin*.

Rutman's tremendous popular success with the Soviet public continued after the competition as well. After appearing with the Moscow Philharmonic under the baton of Gennady Rozhdestvensky, he performed in the Laureate's Concert, where his playing caused a sensation and won him a standing ovation.

Born in New York of Russian parents, Paul Ruterman had the benefit of a rich musical heritage. His grandfather was a well-known singer, and his father, Ilya Tamarin, is known to record lovers for his interpretation of Shostakovich's *Boris Godunov*. With this background, it is natural that Ruterman began piano studies at the age of four. He received his early training with Madame Simon Barere and Robert Goldsand, and completed his studies at the Juilliard School with Sacha Gokorinik. Both Fulbright and Rotary Fellowships took him to Europe where he concentrated under the auspices of the State Department. He then entered the Marguerite Long International Piano Competition in Paris, where he won a diploma, a medal and a medal. He subsequently toured Europe, where the critics were unanimous in their praise.

"A beautiful pianist," wrote *La Libre Belgique* in Brussels.

"What qualities does he not possess? What virtuosity also; but with what a personal touch does he sign his work! All this coming from a romantic temperament one hears less and less today," was the description



in *Le Matin Metropole* in Antwerp.

"An artist with exceptional gifts—sensitive and brilliant," wrote *Les Dernières Nouvelles* in Strasbourg.

Following his success in the U.S.S.R., Rutman was recently invited by the Soviet Ministry of Culture for a tour of the principal cities, playing to sold-out audiences in Moscow, Leningrad, Kiev, Riga, and Tallinn. He concluded the tour with a series of performances with the Leningrad Philharmonic, playing the Rachmaninoff Second and Beethoven Fourth Piano Concertos. Following the final performance, the audience broke into rhythmic applause and called him back for more than twenty curtain calls.

Russian music has always had a special meaning in my life. Both my parents are Russian, as were their parents, and it has been a large part of my heritage. Having had the opportunity to perform before the Russian public

was for me, therefore, especially meaningful. One can really feel the heart and spirit of its people in the concert hall. And, for me, Russian music so much captures and brings to life that heart and spirit.

In the repertoire that I have recorded here, many different aspects of the Russian character are touched upon. How great a world lies between the unending storm and dynamism of World War II Russia as portrayed in Prokofiev's Seventh Sonata, and the quiet loneliness of Tchaikovsky's vignettes. In October, Rachmaninoff's E-flat Minor Etude-Tableau so well mirrors the dark, brooding side of the Slavic personality, while the G Minor Prelude explodes with driving energy and vitality, yet finds a place for romanticism and nostalgia in its lyric middle section. As a sharp contrast, there is the beautiful F-sharp Major Scriabin Etude, which is like a soft, misted, almost impressionistic mood.

There are also two works on the program that are not often performed but are deserving of attention.

ing of attention: the Tchaikovsky *F Major Variations*, and Balakirev's *Islamy*. The Variations are, I feel, a real novelty, combining a clearly Russian flavor with a strong Schumannesque influence. Tchaikovsky's admiration for the composer is well known, and distinctly like Schumann. Variation XI is strongly reminiscent of the last étude of the "Études Symphoniques"; and Tchaikovsky even marks it "Alto Schumann." Yet, in total, the work lacks the "Schumannesque" quality which characterizes his other simplified variations. It has a certain lightness implied in Variation X, and Mussorgsky-like colors in Variations VII and VIII. There is a good deal of pianistic display and brilliance as well, culminating in the "presto" coda. Overall, I think it is a piece that is easy to listen to and enjoy, and deserves to be heard.

The finale work, Balakirev's *Islamey*, is probably the crowning jewel of concert showpieces. It is an ingenious use of the Tartar oriental motif, utilized in a set of fandangos, a type of dance music that Balakirev had when he composed *Islamey*. Balakirev intended to write the most difficult piece ever written for the piano—so, of course, there's no lack of brilliance or virtuosity in it! But, it is, in fact, a miniature symphonic poem, containing a lively middle section to contrast with the more somber beginning and ending. The theme, too, is finally treated to a big virtuosic approach in the section marked "Allegro vivace." Balakirev concludes the piece in a driving finish. I feel that *Islamey* is a showpiece that accomplishes very well what it sets out to do, and can be very much enjoyed on that level.

In conclusion, each of these works, for me, has its own personality, each unique from the other. Yet, it is fascinating to realize that they all come from the same musical roots.


—Paul Rutman

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HISTORICAL  
ARCHIVES

# TITTA RUFFO

## RIGOLETTO

- «Pari siamo»
- «Deh! Non parlare al misero»
- «Ah! Veglia o donna, questo fiore»
- «La-rà, la-rà... Cortigiani, vil razza dannata»
- «Miei signori, perdono»
- «Piangi! Piangi fanciulla»
- «Sì, vendetta, tremenda vendetta»
- «Oh, mia Gilda!... Lassù in cielo»

## IL BARBIERE DI SIVIGLIA

- «Largo al factotum»

## PAGLIACCI

- «Si può... Un nido di memorie»

## AMLETO

- «Nega se puoi la luce»
- «Spettro infernal»
- «Spettro santo»
- «O vin discaccia la tristezza»
- «Essere o non essere»
- «Come il romito fior»

Incisioni storiche «La Voce del Padrone» registrate negli anni:  
1907, 1908, 1912

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Lato Uno

**VERDI  
RIGOLETTO**

1. «Parti slemo» (Atto I)  
Registrazione: 1908
2. «Dall'Inferno non partire al misero» (Atto I)  
con Giuseppina Finzi-Magagnoli  
Registrazione: 1912
3. «Ah! Veglia o donna, questo fiore» (Atto I)  
con Maria Galvani  
Registrazione: 1907
4. «La rù, le-rù... Cortigiani, vil razza dannata» (Atto I)  
con coro  
Registrazione: 1908

Paragonando la voce del bertonio e quella del violoncello (e Mattia Battistini ne restò un chiaro esempio), Maurice Tassart (facile musicologo e biografo di cantanti illustri) riconosce che, salvo eccezioni rarissime, nessun vero uelto da «vello» ha potuto eguagliare, in gloria o in fortuna, un violinista come lui. Voluto esultante a tenere anche il «tenore» ha maggior gioia o fortuna di un «barbuto», ed ancora perché, dopo la glorificazione della voce baritonale nel 900 e nel '700 (vedi «Orfeo di Monteverdi» ed il Figaro, o Don Giovanni, di Mozart), si è avuto un cantore in cui il tenore era tenuto ad arie ed è protagonista da parte dei compositori. Tassart attribuisce a Giuseppe Verdi il merito di aver rivalorizzato la voce dal baritone, ad effettivamente, specie se ricordiamo i personaggi di Renato nel Ballo in maschera, di Rodrigo nel Don Carlo, di Nebucco, di Rigoletto e di Medebach, di Amosaro nell'Aida, di Jago nell'Otello, si è d'accordo con il critico trentino. Senza tuttavia dimenticare Rossini che ci aveva dato un Figaro «pesse-poutou» nel suo Barbuto ed un Guglielmo Tell di esasperante efficacia. La rivisitazione di Verdi, acquista ancora i suoi meriti in quanto a cavallo tra due secoli moderni (si pensi al Tono dei Pasticci, al Cristoforo Colombo, alla Scarpia della Tosca, all'Alcina della Thesis, e al rifatto all'Amleto di Verdi, ad al Pasticci di Dabney), ha creato, di riflesso, la necessità di un baritone cantante-attore. I ricordi di Tassart di Cottogno e di Kestelman sono lontani: ma vivo tuttora è quello, impareggiabile, di Titta Ruffo, «Titta Ruffo, nel primo quarto del nostro secolo, è stato salutato quasi l'etere: cantore completo, dotato di voce calda, robusta, agile e sicura anche nelle alte vate del pantegnamma. Un soprano, insomma, che pure aveva da fare dei conti con cantanti di eguale fama, quali Bellini, Stracciari, De Luca, Amato, Semerari, Giurandini. Ma Titta Ruffo aveva in più una suggestione: quella di ispirarsi a un vero e celebre quadro di Théodore Shtyk che lo riproduce, sedotto ad un terrore, insieme con Enrico Caruso e Fedor Chaliapin: il re dei barboni con il re dei tenori. Il re dei barboni è Piaz il 10 giugno 1877. Su padre, arciante del ferro, era chiamato Russo in ricordo di un suo un... cagnolino di caccia che aveva

molto meno. Bazarrie del mondo: ricordare un cane par dare il nome ad un cantante che, certamente, cane non era! Ma la bizzarria non doveva fermarsi qui, perché molti citarono, anche qui, meglio l'antefatto, e questo fu Titta Ruffo, in quanto il cantante, con l'intento (risolto) di popolare, con la moglie l'antefatto, aveva queto Titta Ruffo, che suona meglio di Ruffo. Dall'arigliano nascono figli artisti: Ruffo il più celebre, ma dovrà ricordare anche Fosca, la sorella, che rimase in arte pochi mesi, in tempo però per incidere, insieme con Tassart ed il tenore liquidando, il tenore del primo atto del Trovatore: un disco, oggi, pressoché introvabile. Inoltre Tassart ha ragione. Ettore, l'attore dell'opera Mafama (esiste un disco comprendente un'aria dell'opera stessa, cantata da Ruffo). Ora Titta Ruffo non fosse riuscito quale cantante, avrebbe tratto egualmente gloria dall'arte del «basso» o su lo loro in ferro battuto, forgiato da lui ventennio, venne presentato all'Esposizione di Parigi nel 1900, ottenendo un enorme successo di critica e di pubblico. Ma era l'arte, per la quale era nato, che attraverso Ruffo, e ricordiamo che nel 1868 al «Colonnato» di Roma, quale Araldo del Longhino, era stato Giovanni ome accoglierlo. Il grosso successo arrivò nel 1900, prima a Genova e poi al Regio di Parma, con un Trovatore rimasto famoso negli annali di quel difficile teatro. Carriera rapida con l'aspirazione alla Scala, nel 1904 quale Rigoletto a fianco di Fanny Tossella e del tenore Giuseppe Anselmi, e la critica, dapprima aspramente per la nuova unità data al personaggio, divenne poi favorevole ad un'unione nel prosieguo della stagione in cui Titta Ruffo fu anche Carlo Worme nella Germania di Franzetti, e Mercede nella Gioiada di Massenet (opera che cantò a fianco di Giuseppe De Luca che faceva la parte del Des Grieux). I milanesi, entusiasti, si vollero risentire al «Lirico» nel 1904, e Ruffo, che di Canetti era un ruolo che gli si conficava quale attore-cantante moderno. Milano dovette poi attendere qualche anno per risentire di nuovo, al «Lirico», in un trionfo del 1906, quando il teatro che aveva diventato il suo personaggio preferito: avrebbe dovuto cantare di nuovo o Milano nel 1904, in occasione di una tournée, ma il «giro» italiano, dopo tanti anni di

Lato Due

**ROSSINI  
IL BARBIERE DI  
SIVIGLIA**

1. «Largo al factotum» (Atto I)  
Registrazione: 1907
2. «Piangi! Piangi! fanchula» (Atto I)  
Registrazione: 1907
3. «Sì, vendetta, tremenda vendetta» (Atto I)  
con Maria Galvani  
Registrazione: 1907
4. «Oh, mia Gilda!... Lassù in cielo» (Atto II)  
con Graziele Pareto  
Registrazione: 1908

**LEONCAVALLO  
PAGLIACCI**

2. Prologo:  
«Sì può... Un nido di memoria»  
Registrazione: 1912

**THOMAS  
AMLETO**

3. «Nega se puoi la luce» (Atto I)  
con Maria Galvani  
Registrazione: 1908
4. «Spectro infernal» (Atto I)  
Registrazione: 1908
5. «Spectro santo» (Atto I)  
Registrazione: 1908
6. «O vin disaccoci le fristezze» (Atto I)  
con coro  
Registrazione: 1908
7. «Essere o non essere» (Monologo)  
(Atto II)  
Registrazione: 1908
8. «Come il fiorito Ram» (Atto V)  
Registrazione: 1908

3C 053-00749 M

EMI DISCOTECA CLASSICA



enza, si fermò in Versilia, all'inizio. Era sopravvenuto il «delfino Menais» di, scoppiò una svolta importante nella politica interna italiana. Titta Ruffo, che di Giacomo Mettobelli era cognome, scoppiò la sua attività in Italia per sempre. E nemmeno in Italia vanno protetti! I suoi «film sonori» che Titta Ruffo, si somigliava di Beniamino Gigli, di Totto Schipa e di Leontini Malchiorri, aveva girato negli ultimi anni di carriera.

Titta Ruffo raggiunse l'apice dalla gloria a Parigi, i piccozzetti dei grandi teatri, il «Metropolitan» lo ebbe in Inghilterra e mantenne nel 1921 in Inghilterra, al «Coron» di Buenos Aires, nel 1931, diede l'addio al piccozzetto con «Amleto» e la Tosca. In campo letterario i suoi sforzi con un interessante libro di memorie, ricco di citazioni e di aneddoti: «La mia parabola». Virgilio Broccoli ha fatto il catalogo palese nel suo romanzo: «Il piovato nel mondo».

Trent'anni di successi, di gloria, di «creazioni» di pettegolezzi, il «paranaglio»: ecco il grande studio al grande amore di Titta Ruffo. I paranezzi che prediligeva si chiamavano Rigoletto ed Amleto, Tono dei Pasticci e Figaro, Colomba e Cossack, Jago e Neri nella Canna delle belle. Ha rivestito in quasi duecento dischi le sue stupide interpretazioni. L'ardore, il caratterismo lo soddisfaceva: recitava centando, madamama, appunto il «rotter centando» che i classici raccomandano, ispirandosi ad Emile Zaccaroni, il miglior interprete shakespeariano dei suoi tempi, Titta Ruffo «racio» l'Amleto (esiste un disco, in proposito, ed è «L'apparizione dallo spettro») e poi, sulla recitazione lirica, si conto. In questa ricostruzione, il estremo interesse storico ed artistico, vi sono adunati tutti i pezzi dell'Amleto, dal duetto finale con la virtuosa Maria Galvani (che gli sarà compagne anche in due duetti del Rigoletto qui riprodotti), all'invocazione ad ad invettiva, alla «canto bacchico» che si vale di una leggendaria cadenza, al rancore monologo «Essere o non essere» che porta la grandezza del «rotter centando» al delirio. «Come il rotter fior». Il disco reca anche il prologo del Papaveri, la ballata di Figaro nel rosolinio Barbera e un'autentica seconda baritonale di Rigoletto (la Finzi-Magagnoli e la Graziele Pareto insieme con la Galvani gli son compagne

nel duetti).  
Titta Ruffo morì a Firenze il 5 luglio 1953.

Bruno Stawitz



# JOHANN SEBASTIAN BACH



Ich bin vergnügt mit meinem Glücke  
Cantata BWV 83

Ich geh und suche mit Verlangen  
Cantata BWV 47



AGNES GIEBEL, soprano  
JAKOB STÄMPFLI, bass

Westphalian Choral Ensemble  
& Chamber Orchestra

WILHELM EHMANN  
conductor

nonesuch



## Johann Sebastian Bach

(1685-1750)

## Side One (H1630)

**Ich bin vergnügt mit meinem Glücke**  
Cantata for Septuagesima Sunday, BWV 84  
for soprano, chorus, and orchestra

Agnès Giebel, soprano Jakob Stämpfli, bass

Helmuth Wilschmeyer, oboe & oboe d'amore  
Ulrich Grehling, flauto traverso, flute, violin  
Erich Bauer, viola

Seyla Feynman, viola pomposa  
Wilhelm Eggen, cello  
Hans Bock, double-bass

Anna Schindler, organ  
Jörg-Norbert Krieger, positive organ  
Westphalian Choral Ensemble & Chamber Orchestra  
Hillem Elmhorn, conductor

## Side Two (29-34)

**Ich geh und suche mit Verlangen**  
Cantata for the 20th Sunday after Trinity, BWV 49  
for soprano, bass, and orchestra

ever, has no wedding garments and is cast out into the darkness. The unknown poet retains little of this narrative other than its central image of the wedding, which he transforms into a vivid dramatic tableau depicting the spiritual action of Christ and the soul. The finely constructed text abounds in scriptural allusions, both to the Gospel and to other biblical passages. In the final duet, it skillfully integrates the third strophe of Philip Nicolai's hymn *Wie schön leuchtet der Morgenstern* into the dialogue.

The music offers another example of Bach's genius for creating imposing tonal structures with relatively small forces. The cantata calls for two vocal soloists and an orchestra consisting of oboe d'amore, violoncello piccolo (eventually a cello with an extended upper register), also known as the *viola pomposa*, solo organ, and the usual strings and continuo. Bach diversifies timbral and stylistic formulae according to the varied facets of the text. In the first recitative, for example, the string ensemble lends a warm background to the dialogue, the increasing arid of which is reflected by a shift from free declamatory rhythm to triple meter. In the following aria, "Ich bin herrlich, ich bin schön," the contrapuntal interweaving of the oboe d'amore and violoncello piccolo presents a sonic metaphor for the soul's "finery and wedding gown."

Bach adapted the opening *sinfonia* for organ and orchestra from the last movement of an earlier cantata, probably written in 1685. Then, he had used the first two movements two weeks earlier in the cantata *Gott soll allein mein Herze haben*, BWV 169 (Nonesuch 11544). The closing duet combines elements of concertato and aria within the framework of a chorale fantasy; the soprano sings out Nicolai's melody in long notes, while the bass and organ weave in and around her line, propelled by the forceful rhythm of the orchestra. The movement not only unites the various musical strands of the cantata but also rounds out the dramatic action, with the last line of the chorale returning us full circle to Christ's opening words.

JOSHUA RIFKIN

non-studio

**Ich bin vergnügt mit meinem Glücke**  
Soll ich mich weiter fort erheben  
so dank ich dir, du meine Gütigkeit  
und der dich nicht verläßt mich weit

Gott ist mir ein mücke schwebig  
der ich mich nicht weis, was ich soll  
so erger mich, daß ich mich schreie  
ich kann mich nicht bei dir anheften  
daß ich dich, du meine Güte  
nicht verläßt mich weit  
Soll ich mich nicht weiter erheben  
so dank ich dir, du meine Gütigkeit  
und der dich nicht verläßt mich weit  
Soll ich mich nicht weiter erheben  
so dank ich dir, du meine Gütigkeit  
und der dich nicht verläßt mich weit  
Soll ich mich nicht weiter erheben  
so dank ich dir, du meine Gütigkeit  
und der dich nicht verläßt mich weit

Ich bin ein mücke schwebig  
der ich mich nicht weis, was ich soll  
so erger mich, daß ich mich schreie  
ich kann mich nicht bei dir anheften  
daß ich dich, du meine Güte  
nicht verläßt mich weit  
Soll ich mich nicht weiter erheben  
so dank ich dir, du meine Gütigkeit  
und der dich nicht verläßt mich weit

Ich bin ein mücke schwebig  
der ich mich nicht weis, was ich soll  
so erger mich, daß ich mich schreie  
ich kann mich nicht bei dir anheften  
daß ich dich, du meine Güte  
nicht verläßt mich weit  
Soll ich mich nicht weiter erheben  
so dank ich dir, du meine Gütigkeit  
und der dich nicht verläßt mich weit

Ich bin ein mücke schwebig  
der ich mich nicht weis, was ich soll  
so erger mich, daß ich mich schreie  
ich kann mich nicht bei dir anheften  
daß ich dich, du meine Güte  
nicht verläßt mich weit  
Soll ich mich nicht weiter erheben  
so dank ich dir, du meine Gütigkeit  
und der dich nicht verläßt mich weit

**Ich geh und suche mit Verlangen**  
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Ich geh und suche mit Verlangen

SIDE ONE  
**Ich bin vergnügt mit meinem Glücke, BWV 84**

## 1. Aria (Soprano)

I am content in my good fortune  
when gracious God bestows upon me  
should I not have abundant cause  
that I will praise him for small gifts  
and am not even worthy to receive them

## 2. Recitative (Soprano)

God surely cares for nothing  
and I praise his goodness  
it is to show me that he loves me  
I can never thank him enough  
because what he does is daily  
and even if I were to thank him  
I would still have accomplished nothing worthy  
But when I see his goodness  
I praise God and give him all praise  
and thank him for his goodness  
and give up so long for nothing  
and with his heavenly aid  
but pleased only to his glory  
it is enough for me to hear  
that I do not have to give anything to God

## 3. Aria (Soprano)

I eat my meager bread with joy  
and I praise my creator who is a  
greatly concerned, a fatherly, good  
I thank him that keeps promise and glory  
increases our faithfulness and joy  
because our faithfulness and joy

## 4. Recitative (Soprano)

In the sweet life of hope  
I will give you my heart  
and when my life is over  
I will give you my heart  
and when my life is over  
I will give you my heart  
and when my life is over  
I will give you my heart

## 5. Chorus

And so I live contentedly in me  
and I thank my creator who is a  
greatly concerned, a fatherly, good  
I thank him that keeps promise and glory  
increases our faithfulness and joy  
because our faithfulness and joy

SIDE TWO  
**Ich geh und suche mit Verlangen, BWV 49**

## 1. Sinfonia

## 2. Aria (Bass)

I go and search with longing  
for the man who is my God  
Yes, what his name is  
I go and search with longing  
for the man who is my God  
Yes, what his name is  
I go and search with longing  
for the man who is my God  
Yes, what his name is

## 3. Recitative (Soprano &amp; Bass)

Jesus, my heart is prepared  
for your coming, O Jesus  
only my heart is not prepared  
Soul, my heart is not prepared  
O Jesus, my heart is prepared  
Soul, my heart is not prepared  
O Jesus, my heart is prepared  
Soul, my heart is not prepared  
O Jesus, my heart is prepared  
Soul, my heart is not prepared

## 4. Aria (Soprano)

I am prepared I will try  
to infinity my Savior  
The righteousness of his grace  
in my heart and willing  
and I will be his  
I will be his  
I will be his  
I will be his

## 5. Recitative (Soprano &amp; Bass)

Soul, my faith which has led me thus  
Jesus, my heart is prepared  
for your coming, O Jesus  
only my heart is not prepared  
Soul, my heart is not prepared  
O Jesus, my heart is prepared  
Soul, my heart is not prepared  
O Jesus, my heart is prepared  
Soul, my heart is not prepared

## 6. Aria (Chorus &amp; Soprano &amp; Bass)

Jesus, I have loved thee for ever and ever  
Soul, how happy am I  
my beloved is the Alpha and Omega  
the beginning and the end  
and that is why I love thee to the  
Tenth power, the will  
I will be his  
I will be his  
I will be his  
I will be his

## 7. Recitative (Soprano &amp; Bass)

Jesus, my heart is prepared  
for your coming, O Jesus  
only my heart is not prepared  
Soul, my heart is not prepared  
O Jesus, my heart is prepared  
Soul, my heart is not prepared  
O Jesus, my heart is prepared  
Soul, my heart is not prepared

## 8. Aria (Chorus &amp; Soprano &amp; Bass)

Jesus, I have loved thee for ever and ever  
Soul, how happy am I  
my beloved is the Alpha and Omega  
the beginning and the end  
and that is why I love thee to the  
Tenth power, the will  
I will be his  
I will be his  
I will be his  
I will be his

RUBY DEE  
and  
JOHN CULLUM

invite you to listen to a sampling of music from

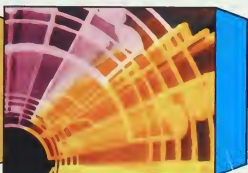
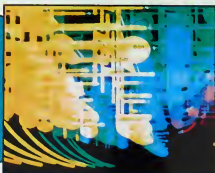
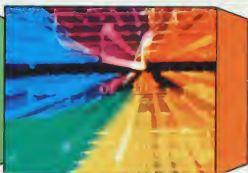
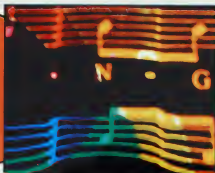
# NEW DIMENSIONS IN MUSIC

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 8 SOUND, SHAPE, AND SYMBOL

A Program for Early Childhood through Junior High School

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## AUTHORS

**Robert A. Choate**, Formerly Dean, School of Fine and Applied Arts, Boston University  
**Richard C. Berg**, Professor of Music, Oregon College of Education  
**Lee Kjelson**, Professor of Music and Chairman, Department of Music Education, University of Miami  
**Barbara Kaplan**, Professor of Music, Saint Leo College  
**James Standifer**, Professor of Music, The University of Michigan  
**Eugene W. Troth**, Chairman, Department of Music, University of Maryland, College Park

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 Mastering Music—Level 6  
 Sound, Beat, and Feeling—Level 7  
 Sound, Shape, and Symbol—Level 8

## NARRATORS

Ruby Dee is currently heard with her husband, Ossie Davis, on radio reading stories, poetry, and talking with guests. She costarred the Jules Dassin film *Uptight* and edited an anthology of poetry *Glowchild*. She is remembered in her film, television, and stage roles in *Purlie Victorious*; *Raisin in the Sun*; *To Be Young, Gifted and Black*; *Buck and the Preacher*; and *The Jackie Robinson Story*.

John Cullum received the 1975 Tony Award for the Best Actor in a Musical for his performance in *Shenandoah*. He appeared on Broadway in the title role of *Man of La Mancha* and was featured in the musical *1776* as Rutledge. His film activity includes *1776*, *Hawell*, and *All the Way Home*.

## SIDE A

- Greeting Prelude (Igor Stravinsky). The Columbia Symphony Orchestra, conducted by Igor Stravinsky. *Mastering Music.*\*
- Weird Song #1 (Bill Chase). CHASE Pure Music. *Enjoying Music.*\*
- The Impossible Dream (Mitch Leigh). Robert Goulet. *Sound, Shape, and Symbol.*\*
- Crowdad Song (Arr. by Billy Sherrill). Tammy Wynette and George Jones. *Expressing Music.*\*
- Autumn (Japanese Melody). Koto, Flute, and Children's Voices. *Enjoying Music.*
- An Evening Raga—The Gat. Ravi Shankar, Sitar: Chatur Lal, Tabla: N. C. Mullick. *Tambura. Sound, Shape and Symbol.*\*
- Mayo Nafwa (Bembé People, Zambia). © Bárbara Reeder and Grace Chiwama. African Hair Drums and Children's Voices. *Experiencing Music.*

## SIDE B

- Tablita (As sung in the Government Elementary Girls' School). © 1968 by Sally Monsour. Derbukka, Ood, Violin, Tambourine, and Children's Voices. *Expressing Music.*  
 Zum Gali Gali (Israeli Melody). Accordion, Guitar, Bass, Alto Recorder, Drum, and Children's Voices. *Expressing Music.*
- Navidad en Mexico (Mexican Carol). Tony Matolla. Guitar, Children's Voices. *Mastering Music.*
- A Little Song of Life (Emma Lou Diemer). Words from *A Wayside Lure* by Lizette Woodworth Reese. All rights reserved. Reproduced by permission of Holt, Rinehart and Winston, Inc. String Quartet and Children's Voices.
- Little Lamb (Hungarian Play song). Béla Bartók (1908). Transcribed by Benjamin Suchott. Copyright 1969 by Benjamin Suchott. Piano and Children's Voices. *Music for Early Childhood.*
- Twelve Gates to the City (Spiritual). Tony Matolla. Guitar, Children's Voices. *Experiencing Music.*  
 I'm on My Way (Spiritual). Guitar, Children's Voices. *Mastering Music.*  
 Kum Ba Yah (Spiritual). A cappella, Children's Voices. *Mastering Music.*
- Sonata in G Major (A. Scarlatti). The Well Tempered Synthesizer, Walter Carlos on the Moog Synthesizer. *Sound, Beat, and Feeling.*\*

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# **Shostakovich Symphony No. 7 (Leningrad)**

**[First Time on One Record]**

**Karel Ancerl conducting The Czech Philharmonic Orchestra**



ARIA PRAGUE



# Shostakovich Symphony No. 7 (Leningrad)

(First Time on One Record)

## Karel Ancerl conducting The Czech Philharmonic Orchestra

Shostakovich, the most prominent and successful of the first generation of Soviet composers, has lived most of his life in Leningrad, the city (then St. Petersburg) of his birth. He was the pupil in composition of the veteran Alexander Glazunov and of Maximilian Steinberg, the son-in-law of Rimsky-Korsakov. His works include nine symphonies (of which the Fourth has never been performed), a piano concerto, some chamber and piano music, the opera *Lady Macbeth* of Mzensk, and a number of ballets. He was a lad of eleven when the Bolsheviks, with Lenin at their head, seized power in Russia and proceeded at once to lay the foundations of the first and most successful of modern totalitarian states. Thus from the outset of his career as a composer he has been subjected to teachings and disciplines designed to destroy, in all to whom they are applied (and in Russia they are applied to all), individuality of perception, intellectual curiosity, and imaginative initiative. Yet these qualities survive in his music, and give it a distinction (not necessarily of a high order) of its own. Following the production of *Lady Macbeth* Shostakovich was accused of 'bourgeois formalism' and his work was placed under interdiction. His reinstatement in official favor was signaled by the successful performance of his Fifth Symphony in 1937. The charges against him were, however, revived in 1947 (at which time they were also directed against other prominent Soviet composers, notably Prokofiev and Katchaturian), and Shostakovich found it expedient to make a public confession of error and pledge of future good conduct. The concept of 'bourgeois formalism' has never been adequately defined from the point of view of a Western observer, who also finds it difficult to detect its presence in certain of Shostakovich's works and its absence in others. All of Shostakovich's qualities and characteristics appear to be present in some measure in all of his works—even in his epic 'political' symphonies he asserts, from time to time, the witty impertinence, the penchant for satirical observation and comment to which it has been supposed his masters take exception.



The Seventh and Eight symphonies are gigantic war symphonies—the last two movements of the Seventh and the first, third and fourth of the Eighth worthy to stand with the best Russian or international 20th century music. Both works require more than an hour in performance.



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1. ....by **MILT JACKSON** and Orchestra (6:46)
2. ....by the **WES MONTGOMERY** Trio (4:49)
3. ....by the **BARRY HARRIS** Trio (5:22)
4. ....by the **SAM JONES** Quintet (5:31)

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BILL GRAUER PRODUCTIONS INC.  
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# RIVERSIDE

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outstanding versions of the great jazz classic

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**SIDE  
2**

1. ....by **THELONIOUS MONK and  
GERRY MULLIGAN** (8:25)
2. ....by the **JOHNNY GRIFFIN** Quartet (5:22)
3. ....by the **GEORGE RUSSELL** Sextet (6:29)

(RM 3522 B)

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SIDE 1  
33 $\frac{1}{3}$  RPM  
Time: 3:26

### "MIDNIGHT IN MEMPHIS"

(Tony Johnson)

Taken From The Amherst Album

"THE MOONLIGHTERS" AMH-1009

Publisher: Harlem Music/Moonmaid Music (BMI)

Producer: Jack Richardson For  
Nimbus Nine Productions

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**JACKIE DE SHANNON**

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**SIDE 2  
33 $\frac{1}{3}$  RPM  
Time: 2:52**

**"TO LOVE SOMEBODY"**

(R. Gibb, B. Gibb)

Taken From The Amherst Album

"YOU'RE THE ONLY DANCER" AMX-1010

Publisher: Casserole Music (Unichappell) (BMI)

Producer: Jim Ed Norman

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# THE CASINOS

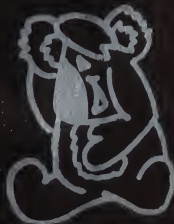
## "EVERYBODY'S TALKIN'"

1. CAN'T HELP BELIEVIN' 4:25  
(Mahn/Weil) Screen Gems BMI
2. FIRE AND RAIN (James Taylor) 3:56  
Blackwood & Country Roads BMI
3. RIGHT THERE BESIDE YOU 2:00  
(Kenny Smith) Carlson Music BMI



AW 14151  
SIDE 1

P R 1979 Koala Record Co.



4. THE GALLUP (Kenny Smith) 1:45  
Carlson Music BMI
5. SHE'S OUT OF SIGHT (Kenny Smith) 2:30  
Carlson Music BMI

KOALA RECORD COMPANY  
Suite 107 - City Square  
Hendersonville, Tn. 37075

# THE CASINOS

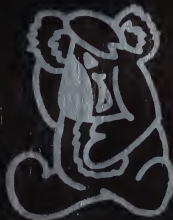
## "EVERYBODY'S TALKIN'"

1. HIGH HEEL SNEAKERS 3:14  
(Robert Higginbotham) Medal Music BMI
2. TO BE LOVED (B. Gordy, G. Gordy, T. Carlo) 2:18  
Merrimac Music Corp. BMI
3. ANYONE BUT ME (Mickey Denton) 2:33  
Carlson Music BMI



AW 14151  
SIDE 2

P R 1979 Koala Record Co.



4. JUST WANT TO STAY HERE 2:33  
(Bill Hawkins) Carlson Music BMI
5. EVERYBODY'S TALKIN' (Fred Neil) 2:22  
Third Story Music, Inc. BMI

KOALA RECORD COMPANY  
Suite 107 - City Square  
Hendersonville, Tn 37075

*Cleveland International*

DEMONSTRATION  
NOT FOR SALE

**JIM STEINMAN**  
**JIM STEINMAN EDITS**



AS 994  
**SIDE 1**  
STEREO  
XSM 168624  
© 1981 CBS Inc.

1. BAD FOR GOOD 6:59
2. LOVE AND DEATH AND AN AMERICAN  
GUITAR 2:35
3. STARK RAVING LOVE 6:28

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

*Cleveland International*

DEMONSTRATION  
NOT FOR SALE

**JIM STEINMAN**  
**JIM STEINMAN EDITS**



AS 994  
**SIDE 2**  
STEREO  
XSM 168625  
© 1981 CBS Inc.

1. OUT OF THE FRYING PAN (AND INTO  
THE FIRE) 5:58
2. SURF'S UP 4:59
3. DANCE IN MY PANTS 6:15

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

PENNRIDGE SOUTH JR. HIGH SCHOOL LIBRARY  
PERKASIE, PA.

CAEDMON

Carl Sandburg

sings his

AMERICAN SONGBAG

1. El-a-noy
2. What was your name in the States?
3. The Erie Canal
4. Biggerlow
5. The Hearse Song
6. Whiskey Johnny
7. Abalone

Record  
8-6

TC-2025-A

Side 1

23:50

8. Now, There once was a Young Girl
9. He came from his palace grand;  
Bonny Eloise
10. I could not find my baby-o!
11. The Maid freed from the Gallows
12. Man goin' roun'
13. Won't it be wonderful after the war
14. Somebody
15. Get the money
16. Money

whether for profit,  
obtained in advance in  
MADE IN U.S.A.

LONG PLAYING • 33 $\frac{1}{3}$  RPM • MICROGROVE

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# CAEDMON

Carl Sandburg  
sings his  
**AMERICAN SONGBAG**

1. Alaska hahves' moon
2. Bring me on my supper, boys
3. The son of a Gambolier

TC-2025-D

Side 4  
24:05

4. Yonder comes the High Sheriff
5. Bird in a cage
6. Portland county jail
7. Levee moan
8. Those gambler's blues
9. De blues ain' nothin'
10. When a woman blue
11. Coo-Coo (Peacock Song)
12. C. C. Rider
13. The ship that never returned

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writing.

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EDMON

PENNRIDGE SOUTH JR. HIGH SCHOOL LIBRARY  
PERKASIE, PA.

Carl Sandburg  
sings his  
AMERICAN SONGBAG

1. Frankie and Johnny
2. The Horse named Bill

Record  
8-6

TC-2025-B

Side 2

22:32

3. If I die a Railroad Man
4. Jerry, go an' ile that car
5. There's many a man killed on  
the railroad
6. Bolsum Brown
7. Jungle mammy song
8. By'm bye
9. Go get the ax
10. Blow the man down
11. I catch-a da plenty of feesh

whether for profit,  
obtained in advance in  
MADE IN U.S.A.

LONG PLAYING • 33 RPM • MICROGROVE

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# CAEDMON

Carl Sandburg  
sings his  
**AMERICAN SONGBAG**

1. One morning in May
2. Sucking Cider through a straw

TC-2025-C

Side 3

22:33

3. Satan's a liah
4. The roving Gambler
5. Down in the valley
6. When the work's all done this fall
7. I'm sad and I'm lonely
8. When the curtains of night are pinned back
9. If I had wings like Nora's dove
10. Waillie, waillie!

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MADE IN U.S.A.

LONG PLAYING • 33 $\frac{1}{3}$  RPM • MICROGROVE

# Lordtree Records

STEREO

SIDE ONE

L1101



All SONGS AND Drawing: Neil de Vaughn's  
STORIES OF STEINBECK'S CANNERY ROW  
Written by DAVID BAUMGARTEN Lordtree Music BMI ©

# Lordtree Records

STEREO

SIDE TWO

L1101



SONGS AND  
All Songs Written by DAVID BAUMGARTEN Lordtree Music BMI ©  
Drawing: Neil de Vaughn's  
STORIES OF STEINBECK'S CANNERY ROW

**DEMONSTRATION  
NOT FOR SALE**

**LISA LISA  
AND CULT JAM**

**33 1/3 RPM**  
**STEREO**  
© 1989 CBS  
Records Inc.

**CAS 1785**  
**XSS 01785A**  
**Time: 4:41**

**KISS YOUR TEARS AWAY**

-FULL FORCE- Taken From The Columbia Lp: "STRAIGHT TO THE  
SKY" 44378/Written, produced and arranged by FULL FORCE  
for FULL FORCE PRODUCTIONS./Engineered by Tony  
Maserati/Mixed by FULL FORCE and Tony Maserati  
Executive Producers: Steve Salem, Don Oriolo,  
and Jurgen Korduletsch./Mastered at Masterdisk  
by Howie Weinberg./Publishers: Forceful Music  
(admin. by Willesden Music, Inc.)  
Willesden Music, Inc./My  
My Music, Inc.

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# Come Into the Mountains, Dear Friend

## Susan Polis Schutz & Summit

**4:20 1. Peace Flows**

Lyrics: Susan Polis Schutz; Music: John Manikoff

**3:20 2. I Sit Here Bored**

Lyrics: Susan Polis Schutz; Music: Susan Polis Schutz

**Side 1**

**STEREO SPR5051A**

**All Selections ASCAP**

**3:41 3. City Woman**

Lyrics: Susan Polis Schutz; Music: Susan Polis Schutz

**3:25 4. You Are Mine**

Lyrics: Susan Polis Schutz; Music: Robert Polis, Jamie Kibben

**3:07 5. Come Into the Mountains, Dear Friend**

Lyrics: Susan Polis Schutz; Music: Alan Batt

**SandPiper Records, inc.**

P.O. Box 1007, Boulder, Colorado 80306

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# Come Into the Mountains, Dear Friend

**Susan Polis Schutz & Summit**

**4:03 1. Though We Drifted**

Lyrics: Susan Polis Schutz; Music: Alan Batt

**2:47 2. Let Us Dance**

Lyrics: Susan Polis Schutz; Music: Alan Batt

**Side 2**

**STEREO SPR5051B**

**All Selections ASCAP**

**2:52 3. Asleep In My Arms**

Lyrics: Susan Polis Schutz; Music: Robert Polis

**3:22 4. Air So Fresh**

Lyrics: Susan Polis Schutz; Music: Jamie Kibben

**4:11 5. I Am So Proud**

Lyrics: Susan Polis Schutz; Music: Alan Batt

***SandPiper Records, inc.***

P.O. Box 1007, Boulder, Colorado 80306

*Murray Hill*®

**THE BEST OF THE CADILLACS  
VOL. I**

**SIDE A**

**M 61250 A**

**1. BETTY MY LOVE - 2:46**

Danny Small (Music Corp. - BMI)

**2. I WONDER WHY - 2:12**

Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**3. WINDOW LADY - 2:45**

Jeanne Burns/Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**4. SHOCK-A-DOO - 2:17**

Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**5. GLORIA - 2:50**

Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)

**6. IF YOU WANT TO BE A WOMAN OF MINE -**

The Cadillacs

(Adam R. Levy & Father Ent. Inc. - BMI)

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*Murray Hill*®

**THE BEST OF THE CADILLACS  
VOL. I**

**SIDE B**

**M 61250 B**

**1. I WANT TO KNOW ABOUT LOVE**

**2. CARELESSLY - 2:36**

**Esther Navarro (Adam R. Levy & Father Ent. Inc. - BMI)**

**3. PEEK-A-BOO - 2:05**

**Jack Hammer (Park Music Corp. - BMI)**

**4. ROMEO - 2:26**

**C. Bréland (Adam R. Levy & Father Ent. Inc. - BMI)**

**5. BUZZ BUZZ BUZZ - 2:05**

**J. Gray/R. Byrd (Cash Music - BMI)**

**6. MY GIRLFRIEND - 1:55**

**Jesse Powell/Esther Navarro  
(Adam R. Levy & Father Ent. Inc.)**

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FACTORY SAMPLE  
NOT FOR SALE

# PMC 1128

1

“ADAM”

1. WONDERFUL TIME (Progressive. Mecolico. BIEM).
2. DIAMOND RING (Knox. Mecolico. BIEM. NCB).
3. SUMMERTIME (Chappell. BIEM. NOB).
4. GREENFINGER (Mills. BIEM. NCB).
5. PIPER OF LOVE (Mills. BIEM. NOB).
6. A GIRL LIKE YOU  
(MacMelodies. Publ. F. Day. BIEM. NCB)

**ADAM FAITH**

★ ★ ★ ★ ★  
LONG PLAYING  
★ ★ ★ ★ ★



PARLOPHONE

(XEX.314) 53

PMC 1128

2

2

"ADAM"

1. TURN ME LOOSE (Wills & Range, Medford) BIEM. NOBI

2. SO MANY WAYS (Southern)

3. RINGIN' IN THE RAIN (Franklin & Co.) NOBI

4. CARE TALK WELL MY PRETTY MAID

(Wills, BIEM. NOBI)

5. I'M A MAN (Wills & Range, Medford) BIEM. NOBI

6. HIT THE ROAD TO DREAMLAND

Famous-Chappell, Frank Day NOBI

ADAM FAITH

Arranged and conducted by

JOHN BARRY

MADE IN BRITAIN

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The Mastering Engineer bears the recorded work reserved - Unauthorised copying and distribution is a criminal offence

# **FOLKWAYS Records.**

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$  RPM

© 1963 Folkways Records & Service Corp.,

## **CHILDREN'S SONGS FROM SPAIN**

sung by

**KAREN JAMES AND ISABELITA ALONSO**

Band 1: LA GALLINA SE PERDIO  
The Hen That Got Lost

**SIDE I**

**FC 7746 A**

Band 2: LOS TRES RATONES  
The Three Mice

Band 3: ERASE UNA VIEJECITA  
There Was a Little Lady

Band 4: EL CABALLO TROTON  
The Trotting Horse

Band 5: LEVANTA JOSE  
Get Up, Joseph!

Band 6: MI BURRO  
My Donkey

Band 7: YO TENIA DIEZ PERRITOS  
Ten Little Puppy Dogs

Band 8: NANA  
Lullaby

# FOLKWAYS Records

AND SERVICE CORP., 701 SEVENTH AVE., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$  RPM

© 1963 Folkways Records & Service Corp.,

## CHILDREN'S SONGS FROM SPAIN

sung by

**KAREN JAMES AND ISABELITA ALONSO**

Band 1: A LA FLOR, A LA PITIFLOR  
To the Flower

**SIDE II**

**FC 7746 B**

Band 2: ERES MAS HERMOSA NINA  
Little Girl

Band 3: ESTA NOCHE HA LLOVIDO  
Tonight It Has Rained

Band 4: ENTRE LAS MATAS Y FLORES  
Among the Plants and Flowers

Band 5: QUE LA MANDA USTED AL POLLITO  
What Will You Send the Little Chicken?

Band 6: CON MI REAL MEDIO  
Why Mu Dime and a Half

Band 7: EL "PIEJO" Y LA PULGA  
The Bug and the Flea

Band 8: SENOR DON GATO  
Lord Pussy Cat



GLOBAL  
RECORDS

SISAUNDRA LEWIS

"SHOUT"

(s. lewis & r.reid)

side A

GR  
ROHBASS PUBLISHING  
GLOBAL PUBLISHING

NORTY COTTO

1. CLUB SHOUTIN ANTHEM 8:46\*

LEAD VOCALS PERFORMANCE BY  
SISAUNDRA LEWIS

PRODUCED BY  
ROHAN REID FOR ROHBASS PRODUCTIONS  
\*ADDITIONAL PRODUCTION AND REMIX BY NORTY COTTO

EXECUTIVE PRODUCER BOBBY RIVERA  
A & R DIRECTOR ZAHID TARIQ

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GLOBAL  
RECORDS

SISAUNDRA LEWIS

"SHOUT"

(s. lewis & r.reid)

side b

GR

ROHBASS PUBLISHING  
GLOBAL PUBLISHING

NORTY COTTO

1. COTTO'S OLD SCHOOL DUB 8:10\*

DJ KJ

2. DJ KJ'S BREAK BEAT MIX 6:39\*\*

PRODUCED BY : ROHAN REID FOR ROHBASS PRODUCTIONS

LEAD VOCALS PERFORMANCE BY SISAUNDRA LEWIS

ADDITIONAL PRODUCTION AND REMIX BY NORTY COTTO

ADDITIONAL PRODUCTION AND REMIX BY DJ KJ

EXECUTIVE PRODUCER BOBBY RIVERA  
A & R DIRECTOR ZAHID TARIQ

SPECIAL THANKS TO  
NORTY COTTO & ALDO MARIN

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SIDE A  
VINYL 2  
0004-1

Leana  
Faith



**Side A**

LENNY B.'S FAITHFUL CLUB MIX 6:06

**Side B**

LENNY B.'S FAITHFUL MIX SHOW EDIT 7:08

**SIDE B  
VINYL 2  
0004-1**

**Remix produced, programmed and mixed by Lenny Bertoldo for Navigate Records.  
Additional vocal production and editing by Lenny Bertoldo.**

**COMPOSED BY:** Irene Tuomdinen

**PRODUCED BY:** Michael Lloyd

**ADDITIONAL PRODUCTION BY:** Lenny Bertoldo for Navigate Records

**MASTERED BY:** Joe Lambert Trutone Inc. NYC

**PHOTO BY:** Matthew Rolston

**ARTWORK BY:** Stockholm Design

**EXECUTIVE REMIX PRODUCER:** PRO MOTION. The Brad LeBeau Co., Inc.

**EXECUTIVE PRODUCERS:** Leana and Cecilia Persson

©Swedish Diva Records (310) 268 0424 [www.leana.com](http://www.leana.com)

**33 1/3 RPM**

A circular vinyl record with a portrait of a woman with long, wavy blonde hair. The background of the record is a blue-toned forest scene with evergreen trees. The text 'SIDE A' and 'VINYL 1' is in the top left, '0003-1' is below it, and 'Leana' and 'Faith' are at the bottom left.

SIDE A  
VINYL 1  
0003-1

Leana  
Faith

Side A

STONEBRIDGE BIG VOCAL MIX 9:21

Side B

STONEBRIDGE BIG DUB 8:09

SIDE B  
VINYL 1  
0003-1

Additional production, keyboards and remix  
by StoneBridge for StoneBridge Productions 2006.  
[www.Stoneyboy.com](http://www.Stoneyboy.com)

COMPOSED BY: Irene Tuomainen

PRODUCED BY: Michael Lloyd

ADDITIONAL PRODUCTION BY: Lenny Bertoldo for Navigate Records

MASTERED BY: Joe Lambert at Trutone Inc. NYC

PHOTO BY: Matthew Rolston

ARTWORK BY: Stockholm Design

EXECUTIVE REMIX PRODUCER: PRO MOTION. The Brad LeBeau Co., Inc.

EXECUTIVE PRODUCERS: Leana and Cecilia Persson.

©Swedish Diva Records (310) 268 0424 [www.leana.com](http://www.leana.com)

33 1/3 RPM

# DIGITAL-B



VPRD 548-A

Produced by:  
Bobby Digital  
&

M. Jemeison  
Arranged by:  
Bobby Digital  
Steelie & Cleeve

Distributed By:  
**V.P. RECORDS**  
170-21 JAMAICA AVE.  
JAMAICA, N.Y. 11432  
(718) 291-7058

*EXCITEMENT*

**NO PUPPY LOVE**  
**PLIERS**

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# DIGITAL-B



VPRD 548-B

Produced by:  
Bobby Digital  
&

M. Jemeison  
Arranged by:  
Bobby Digital  
Steelie & Cleeve

Distributed By:  
**V.P. RECORDS**  
170-21 JAMAICA AVE.  
JAMAICA, N.Y. 11432  
(718) 291-7058

**VERSION**  
**PLIERS**

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# Disneyland

## THE SOUNDS OF OUTERSPACE

© Walt Disney Productions

**2509**  
**STEREO**

**SIDE ONE**

### GALACTIC SITUATIONS

1. **Escape Through Hyper-Jump (2:41)**
2. **Space Probe Launch (3:30)**
3. **Alien Encounters (2:05)**
4. **Battle in the Star Fortress**
5. **Galactic Conflict (3:40)**

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# Disneyland

## THE SOUNDS OF OUTERSPACE

© Walt Disney Productions

**2509**  
**STEREO**

**SIDE TWO**

- |                           |                                   |
|---------------------------|-----------------------------------|
| 1. Laser Pistol (:09)     | 16. Ships w/lasers (:12)          |
| 2. Ion gun (:13)          | 17. Engine rev & blast (:33)      |
| 3. Hand blaster (:10)     | 18. Control room (:22)            |
| 4. Laser rifle (:16)      | 19. Energy converter (:11)        |
| 5. Laser battle (:20)     | 20. Transformer (:20)             |
| 6. Nullifier (:15)        | 21. Force field (:16)             |
| 7. Ship canon (:16)       | 22. Nav-fix beam (:14)            |
| 8. Explosions (:23)       | 23. Air locks (:08)               |
| 9. Fighter (:09)          | 24. Six alarms (1:04)             |
| 10. Attack craft (:10)    | 25-28. Aliens (:21/:16/:15/:18)   |
| 11. Super ship (:06)      | 29-32. Androids (:10/:08/:16/:17) |
| 12. Destroyer (:23)       | 33. Quasar (:24)                  |
| 13. Space shuttle (:15)   | 34. Pulsar (:19)                  |
| 14. Stellar station (:22) | 35. Black hole (:29)              |
| 15. Ship interior (:30)   | 36. Aldoc VI (:57)                |

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# MELISI-HOPE DUO

## SPIRIT TALK

---

**Side One**



**MH #101LP**

© , ® 1988

*by Melhope Productions*

- 1. Sometime Last Spring** *(Rob Hope) -7:23*
- 2. The Remnant** *(John Melisi) -7:09*
- 3. Spirit Talk** *(John Melisi) -5:42*

---

# MELISI-HOPE DUO

## SPIRIT TALK

---

**Side Two**



**MH #101LP**

© , ® 1988

*by Melhope Productions*

- 1. Rubin** (*John Melisi* -7:33
- 2. Ulmus** (*John Melisi*) -6:38
- 3. The Saint** (*Rob Hope* -7:17

# seven minds rufus reid trio

WEVO  
Concord, NH

SSC 1010

## **SIDE A**

### **SEVEN MINDS**

(Sam Jones) 10:23

### **ALONG CAME BETTY**

(Benny Golson) 8:29



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SSC 1010

# seven minds rufus reid trio

## **SIDE B**

### **YOU MAKE ME SMILE**

(Rufus Reid) 6:44

### **TONES FOR JOAN'S BONES**

(Chick Corea) 8:09

### **STRUTTIN' ABOUT**

(Rufus Reid 5:11)



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**M-G-M  
SPECIAL DISC  
JOCKEY RECORD**

**Not For Sale**

**MGM RECORDS  
A DIVISION OF METRO-GOLDWYN-MAYER INC.  
MADE IN U.S.A.**

**ELLA FITZGERALD**

**STEREO**

**Side 1**

**GAS 130  
MGS 2318**

- 1. I WON'T DANCE—3:27**  
(Harbach-Hammerstein II-Fields-McHugh-Kern)  
T. B. Harms Company
- 2. YOU'RE BLASE—3:56**  
(Hamilton-Siever) Chappell & Co.
- 3. MIDNIGHT SUN—3:54**  
(Hampton-Burke-Mercer) Crystal Music
- 4. HONEYSUCKLE ROSE—2:39**  
(Razaf-Waller) Anne-Rachel Music
- 5. DOWN HEARTED BLUES—3:10**  
(Hunter-Austin) Leeds Music (MCA)

**All Selections ASCAP  
Prod. by Norman Granz**

**M-G-M  
SPECIAL DISC  
JOCKEY RECORD**

**Not For Sale**

MGM RECORDS  
A DIVISION OF METRO-GOLDWYN-MAYER INC.  
MADE IN U.S.A.

**ELLA FITZGERALD**

**STEREO**

Side 2

**GAS 130  
MGS 2319**

1. DON'T BE THAT WAY—3:45  
(Goodman-Sampson-Parish) Robbins Music
2. CAN'T WE BE FRIENDS—3:12  
(James-Swift) Warner Bros. Music
3. I'M GONNA GO FISHIN'—2:57  
(Lee-Ellington) Comstock Music
4. WHEN YOUR LOVER HAS GONE—3:00  
(Swan) Warner Bros. Music
5. COTTON TAIL—3:40  
(Ellington-Fitzgerald) Robbins Music

All Selections ASCAP  
Prod. by Norman Granz



**IT WAS ONLY YESTERDAY**

**SIDE ONE**  
**33 1/3 RPM**

**BMC 5087 A**  
**MONO**

Produced  
by  
Nat Humphreys & Joel Zelle  
Recording Arranger: H. Lapidès  
Cover Design: Wayne Perkins  
Thomas Duhill

**fleetwood**

**IT WAS ONLY YESTERDAY**

**SIDE TWO**  
**33 1/3 RPM**

**BMC 5087 B**  
**MONO**

**Produced  
by  
Nat Humphreys & Joel Zelle  
Recording Arranger: H. Lapidès  
Cover Design: Wayne Perkins  
Thomas Duhill**

**CENTRAL CONNECTICUT STATE COLLEGE**  
**presents**  
**\*PROEM\***  
**SPRING 1972**

30275

Side 1

STAFF

Carl D'Orsogna

Donna Smith

Sara Potter Johnson

Susan Hartunian

Liz Nelson

R. Orsi

Kyle Watson

Norman Asbridge, Advisor  
& a cast of thousands . . .

CENTRAL CONNECTICUT STATE COLLEGE  
presents  
\*PROEM\*  
SPRING 1972

30276

Side 2

STAFF

Carl D'Orsogna

Donna Smith

Sara Potter Johnson

Susan Hartunian

Liz Nelson

R. Orsi

Kyle Watson

Norman Asbridge, Advisor  
& a cast of thousands . . .

**Capitol**®

**HAIR  
STAN KENTON**

**STEREO**

**ST-8-0305  
(ST-1-8-0305)  
SIDE 1**

- 1. AQUARIUS (ASCAP-3:00)  
(Ragni-Rado-MacDermot)**
- 2. WALKING IN SPACE (ASCAP-3:57)  
(Ragni-Rado-MacDermot)**
- 3. FRANK MILLS (ASCAP-2:10)  
(Ragni-Rado-MacDermot)**
- 4. I GOT LIFE (ASCAP-2:15)  
(Ragni-Rado-MacDermot)**
- 5. COLORED SPADE (ASCAP-4:07)  
(Ragni-Rado-MacDermot)**

*Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.*

**Capitol**®



**HAIR  
STAN KENTON**

**STEREO**

**ST-8-0305  
(ST-2-8-0305)  
SIDE 2**

- 1. WHERE DO I GO (ASCAP-2:48)**  
(Ragni-Rado-MacDermot)
- 2. SODOMY (ASCAP-4:41)**  
(Ragni-Rado-MacDermot)
- 3. HARE KRISHNA (ASCAP-3:05)**  
(Ragni-Rado-MacDermot)
- 4. EASY TO BE HARD (ASCAP-3:10)**  
(Ragni-Rado-MacDermot)
- 5. GOOD MORNING STARSHINE (ASCAP-2:45)**  
(Ragni-Rado-MacDermot)

Manufactured under license from Capitol Records, Inc., Hollywood & Vine Streets, Hollywood, California.



THE LATE, LATE SHOW  
DAKOTA STATON

TT-876  
(TTI-876)

1. BROADWAY  
(Woode-McRae-Bird)
2. TRUST IN ME  
(Wever-Schwartz-Ager)
3. SUMMERTIME  
(George Gershwin-DuBose Heyward)
4. MISTY  
(Erroll Garner-Johnny Burke)
5. A FOGGY DAY  
(George Gershwin-Ira Gershwin)
6. WHAT DO YOU SEE IN HER?  
(Weldon-David)

Orchestra Conducted by  
Van Alexander

MFD. BY CAPITOL RECORDS, INC.

U. S. A. T. M.



MARCA REG. • U. S. PAT. NO. 2,631,859



THE LATE, LATE SHOW  
DAKOTA STATON

TT-876 2  
(TT2-876)

1. THE LATE, LATE SHOW  
(Murray Berlin-Roy Alfred)
2. MY FUNNY VALENTINE  
(Richard Rodgers-Lorenz Hart)
3. GIVE ME THE SIMPLE LIFE  
(Rube Bloom-Harry Ruby)
4. YOU SHOWED ME THE WAY  
(Green-Fitzgerald-Webb-McCrae)
5. MOONRAY  
(Shaw-Madison-Quenzer)
6. AIN'T NO USE  
(Wyche-Kirkland)

Orchestra Conducted by  
Van Alexander

MFD. BY CAPITOL RECORDS, INC. U. S. A. T. M. *Capitol* MARCA REG. • U. S. PAT. NO. 2,631,859

...THE FUND BY PCA SPA HOME ITALY FARM  
...E WAGGIO NEGOTIABILI (DIRETTORE)  
...E WAGGIO NEGOTIABILI (DIRETTORE)

Lato **2** Stereo

INT 1581 CKAY 18815

Music from the film

**JESUS CHRIST SUPERSTAR**

1. I DON'T KNOW HOW TO LOVE HIM
2. GETHSEMANE
3. KING HEROD'S SONG
4. SUPERSTAR
5. JOHN NINETEEN: FORTY-ONE

REAL



International

**JOHNNY DOUGLAS**

(from the film "Jesus Christ Superstar")

(A.L. Webber - Tim Rice)

Solos, Chorus and Orchestra Conducted by

Johnny Douglas

Produzione: P. Santomartino

12/73 (P)



REPLICAZIONE VINILE 33 X 150 MM (10 CM) CON LUGNOL  
TUTTO IL MARCHIO E REGISTRATO E USATO CON AUTORIZZAZIONE  
DEL TRIBUNALE REGIONALE DI MILANO



# RIVERSIDE

LONG PLAYING

RLP  
202

Little Rock Getaway:  
the piano of

JOE SULLIVAN

SIDE  
1

MICROGROOVE

1. GIN MILL BLUES
2. THAT'S A PLenty
3. A ROOM WITH A VIEW
4. SWEET LORRAINE
5. HANGOVER BLUES
6. LITTLE ROCK GETAWAY

(RLP 202 A)

BILL GRAUER PRODUCTIONS INC.  
NEW YORK CITY



# RIVERSIDE

Little Rock Getaway:  
the piano of  
JOE SULLIVAN

RLP  
202

SIDE  
2

1. HONEYSUCKLE ROSE
2. SUMMERTIME
3. FIDO'S FANTASY
4. MY LITTLE PRIDE AND JOY
5. I COVER THE WATERFRONT
6. FAREWELL TO RIVERSIDE

(RLP 202 B)

BILL GRAUER PRODUCTIONS INC.  
NEW YORK CITY

LONG PLAYING

MICROGROOVE

# NATURAL BORN SPINNERS

Marc D/Dj Medic/JohnnyRay

**Side A.**

HeadzStash Records(ASCAP)  
© 2005 Natural Born Spinners  
all rights reserved  
1-484-547-1798  
Marc D Productions

**1. Sound Shock 2:20**

produced by Marc D/HeadzStash Records

**2. Doggie Style 5:03**

produced by Marc D/HeadzStash Records

**3. Happy Inside 5:41**

produced by Dj Medic Natural Born Spinners

**4. Robot 3:48**

produced by Marc D/HeadzStash Records & JohnnyRay  
and JRay Records

vocal samples provided by Time & Space and Voice Spectral

**Total Time 17:00**

# NATURAL BORN SPINNERS

Marc D/Dj Medic/JohnnyRay

**Side B.**

HeadzStash Records(ASCAP)  
© 2005 Natural Born Spinners  
all rights reserved  
1-484-547-1798  
Marc D Productions

**1. Pleasure Gurl 5:34**

produced by Dj Medic Natural Born Spinners

**2. Ah Yea 4:35**

produced by Marc D/HeadzStash Records &  
JohnnyRay and JRay Records

**3. Execute 1:50**

produced by Marc D/HeadzStash Records

**4. Party Dome 6:16**

produced by Dj Medic Natural Born Spinners

vocal samples provided by Time & Space and Voice Spectral

**Total Time 19:00**

# STREET JOINT

**SIDE A**

**SJ 112**

- (1) Nas - Last Real Nigga
- (2) fat Joe - Take A Look At My Life
- (3) Cocoa Brovaz & 50 Cents - What's Poopin Niggaz
- (4) Ron Isley, P. Diddy, Baby, Jadakiss, Snoop Dogg,  
Cassidy & TQ - Bigger Business
- (5) Medley - Hice It Up (RMX)

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# STREET JOINT

**SIDE B**

**SJ 112**

- (1) Jaheim - Fabulous
- (2) Lil Mo feat. Lil Kim - Ten Commandments
- (3) Eve - Satisfaction (Clean Version)
- (4) Foxy Brown & Benzino - Fox & Ray
- (5) Jodeci feat. Raekwon - Freekin' You (RMX)

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**REPRISE RECORDS**

**WASHINGTON COUNTY  
ARLO GUTHRIE**

Produced by Lenny Waronker and John Pilla

**RS 6411**  
(31,096)

**SIDE  
1**

1. INTRODUCTION - (Arlo Guthrie) 3:20
2. FENCE POST BLUES (Arlo Guthrie) 3:09
3. GABRIEL'S MOTHER'S HIWAY BALLAD #16 BLUES  
(Arlo Guthrie) 6:25
4. WASHINGTON COUNTY (Arlo Guthrie) 1:59
5. VALLEY TO PRAY Co-Produced by Van  
Dyke Parks (Doc Watson-J. Pilla-Arlo  
Guthrie) 2:47
6. LAY DOWN LITTLE DOGGIES (Woody  
Guthrie) 3:18

**ENGINEERED AND MASTERED BY  
DONN LANDEE**

**STEREO**

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



**REPRISE RECORDS**

**WASHINGTON COUNTY  
ARLO GUTHRIE**

Produced by Lenny Waronker and John Pilla

**RS 6411**  
(31,097)

**SIDE**  
**2**

1. I COULD BE SINGING (Arlo Guthrie) 3:18
2. IF YOU WOULD JUST DROP BY  
(Arlo Guthrie) 4:20
3. PERCY'S SONG (Bob Dylan) 5:01
4. I WANT TO BE AROUND (Arlo Guthrie) 2:48

**ENGINEERED AND MASTERED BY  
DONN LANDEE**

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS, INC. MADE IN U.S.A.

**STEREO**



ROBBINS

# JACQUI CENCI

76869-72022-1A  
STEREO  
SIDE ONE  
33 1/3 RPM



## MEMORIES

1. Radio Mix 4:48
2. Carlos Berrios Freestyle Mix 5:07  
(J. Cenci-M. Bona)

Rocks/Michaelangelo Publishing/ASCAP

1. Produced and Engineered by Michael Angelo for Michael Angelo Productions

2. Produced by Carlos Berrios and Michael Angelo

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ROBBINS

JACQUI CENCI

76869-72022-1B  
STEREO  
SIDE TWO  
33 1/3 RPM



MEMORIES

1. Club Mix 7:12
2. Underground Mix 4:37

(J. Cenci-M. Bona)

Rocks/Michaelangelo Publishing/ASCAP  
PRODUCED AND ENGINEERED BY MICHAEL ANGELO  
FOR MICHAEL ANGELO PRODUCTIONS

1. Mixed and Edited by Alan Scott Plotkin
2. Mixed by Eric Meyer and Mike Ivanic

© 1998 Robbins Entertainment LLC

**Cofa Boy**

*feat. Big Ross*

# Snap On It

**IMAGE RECORDS**

OnDeck Productions/Big Ross Producer  
Sean Hughes Executive producer  
Engineer: Rick de Varona  
Doppler Studios, atlanta, GA  
Website: [www.cofanostra.com](http://www.cofanostra.com)

**Side A**  
**79 BPM**

- 1. Radio Edit (Fades) 4:09**
- 2. Radio Edit (Cold) 4:09**
- 3. Main Mix (Fades) 4:26**

For Booking call: Michelle @ (407) 590 6392

*Cofa Boy*  
*feat. Big Ross*

# Snap On It

**IMAGE RECORDS**

OnDeck Productions/Big Ross Producer  
Sean Hughes Executive producer  
Engineer: Rick de Varona  
Doppler Studios, atlanta, GA  
Website: [www.cofanostra.com](http://www.cofanostra.com)

**Side B**  
**79 BPM**

- 1. Acapella (Dirty) 4:07*
- 2. Acapella (Clean) 4:08*
- 3. Instrumental 4:06*

For Booking call: Michelle @ (407) 590 6392

**Backstreet**<sup>TM</sup>  
® MCA RECORDS

**KEITH SYKES**

**PROMOTIONAL USE ONLY · NOT FOR SALE**

**L33-1701**  
MCA 2463

**12" 33 1/3 RPM**  
**SIDE 1**

**LOVE TO RIDE 3:30 BMI**  
(Keith Sykes)

Keith Sykes Music

**PRODUCED BY JERENE SYKES**

From the Backstreet LP

**"I'm Not Strange I'm Just Like You"**

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A DIVISION OF MCA  
RECORDS, INC.

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® MCA RECORDS

**KEITH SYKES**

**PROMOTIONAL USE ONLY - NOT FOR SALE**

**L33-1701**  
MCA 2454

**12" 33 1/3 RPM**  
**SIDE 2**

**B.I.G.T.I.M.E. 3:09 BMI**  
(Keith Sykes)

Keith Sykes Music

**I'M NOT STRANGE (I'm Just Like You) 3:12 BMI**  
(Keith Sykes)

Keith Sykes Music

**PRODUCED BY JERENE SYKES**

From the Backstreet LP

"I'm Not Strange (I'm Just Like You)"

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RECORDS, INC.

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HELICAL RECORDS



# **FAT FINGERS**

**JAMES LIVINGSTON**

HRR 7002-0

**A1 • DIRTY DIRIGIBLE**

**A2 • HANS BLIX**

**B1 • BOX FULLA FISH**

**B2 • MOS EISLEY**

Mixed at Invisible Stations by JL

Mastered by Noel Summerville

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**33 RPM**





# THE CROWD PLEASERS

GOTTA GIRL (UH-HUH)

STEREO  
33 1/3 RPM  
PROMOTIONAL  
COPY-NOT FOR  
SALE

CP-2001  
SIDE A/A

1. CLEAN VERSION
2. STREET VERSION
3. INSTRUMENTAL

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Elektra





# elleeven

project II volume 5



SIDE A

## ALLERGY

1. DJ Wady Rocket Mix
2. DJ Onirika Electro House Mix
3. Dave Gadbois (I Can't Breathe Club Remix)

2006  
elleeven.com

# elleeven

project II volume 5

HOT  
SAUCE  
RECORDS

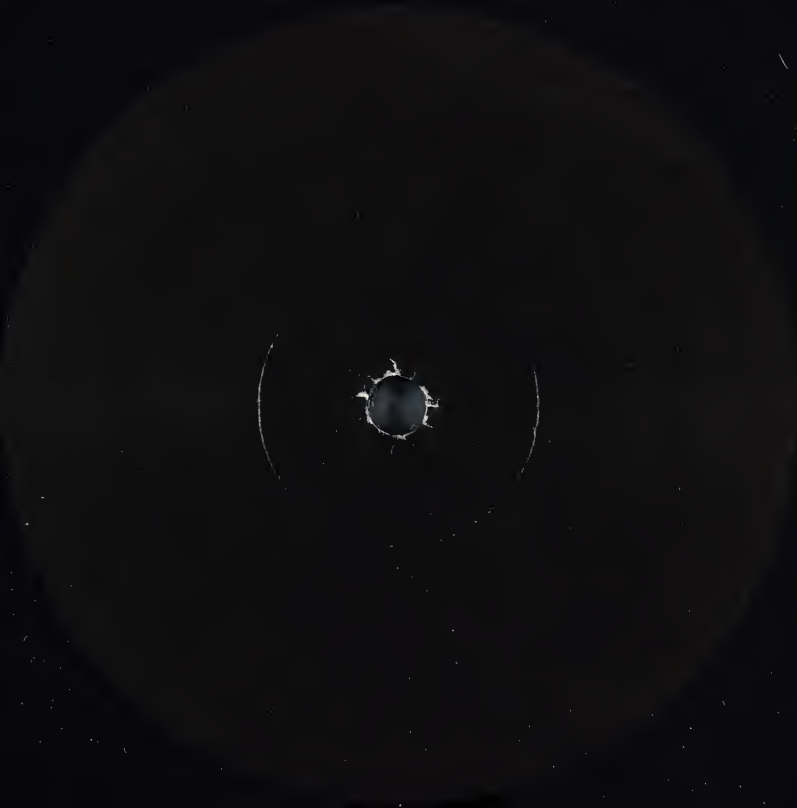
SIDE B

ALLERGY

1. *Underneath My Pillow (Bonus Track)*  
*Scooter & Lavelle vs. DJ Scotty Boy Remix*
2. *Club Remix by DJ Solange*
3. *Dave Gadbois (I Can't Breathe Radio Remix)*
4. *Original by ellee ven & R. Apikelis*

2006  
elleeven.com







## Baby Jock

Featuring JAY CEE



UM 0012

© Underwood Music (ASCAP)

© 1997

33 1/3 RPM

**A**

### Bring Back The Days - Radio Bring Back The Days - Instrumental

Written by: Baby Jock & Puff

Arranged By: Underwood & FitzGerald Scott

Produced by: Jerry Flowers, Derrick Wade & Underwood

Recorded at: Underwood Studios

Mixed at: Groovland Studios

Mastered at: Panda Studios

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# Baby Jock

Featuring JAY CEE



UM 0012  
© Underwood Music (ASCAP)  
© 1997  
33 1/3 RPM

**B**

**Rent Man - Dub Mix**

**Rent Man - Instrumental**

Written by: Baby Jock

Arranged By: Underwood & Jock

Produced by: Steve Zulu Gremlin Roybal & Underwood

Recorded at: Underwood Studios

Mixed at: Groovland Studios

Mastered at: Panda Studios

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# CROWN

## COUNTRY & WESTERN GOLDEN GOODIES

LONG PLAYING 33 $\frac{1}{3}$

CST 480

STEREO

HIGH FIDELITY

1. HOCUS POCUS - Bud Titus
2. THIS ISLAND - Tom Tall
3. MY CHAPEL OF MEMORIES - Goldie Fields
4. SHALLEY BELLE - Doye O'dell
5. HONKY TONK QUEEN - Larry Thornton
6. BROWNIE - The Rovers

(CST 480-1)

# CROWN

## GOLDEN GOODIES COUNTRY & WESTERN

CST 480

STEREO

LONG PLAYING 33 $\frac{1}{3}$

HIGH FIDELITY

1. THE GREAT FOGGIE MOUNTAIN - The Kelley's
2. SENTIMENTAL ME, SENTIMENTAL YOU  
Lonnie Barron
3. ANOTHER BREW BARTENDER - Whitey Knight
4. LOST JOHN - Casey Clark
5. I'VE GOT THE BLUES - Evelyn Harlene
6. RED WING - Ray Lunsford

(CST 480-2)

this side

Do it to me

Best

Robert Janet

Things in life

are free

**STEREO  CORPORATION of AMERICA**

**DEMONSTRATION  
ONLY**

**NOT TO BE SOLD**

**13423  
Side One  
33 $\frac{1}{3}$  RPM**

**THE WONDERFUL WORLD  
OF STEREO  
I'M OVER HERE**

**DORAS**

GARAGE SALE 1945

BELLOMY

**DEMONSTRATION  
ONLY**

**NOT TO BE SOLD**

13423

**Side Two**

**33 $\frac{1}{3}$  RPM**

- I. **BLIZZARD**
- II. **LA RASPA**
- III. **MOMENTS TO REMEMBER**
- IV. **OLD BLACK MAGIC**
- V. **COLONEL BOGEY MARCH**
- VI. **ROMAN GUITAR**



A1: urayasu girl featuring **lyrics born** (4:53)

A2: urayasu girl (instrumental) (4:52)

side A

45 r.p.m.

# amores vigilantes

All songs by Schroth-Staubach-Vigil

ASCAP: Delfin Vigil/Amores Vigilantes. BMI: Jacob Schroth

© Amores Vigilantes under license to Three Ring Records

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B1: urayasu girl featuring **lyrics born**

(dj squelchy NRT to SFO remix) (5:53)

B2: urayasu girl (west coast kingdom mix) (4:41)

side B

45 r.p.m.

**amores vigilantes**

All songs by Schroth-Staubach-Vigil

ASCAP: Delfin Vigil/Amores Vigilantes, BMI: Jacob Schroth

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©1979 QCA Records

## BASS EVOLUTION

Barry Green - Bass, Worth Gardner - Keyboard  
Gary Barton - Narration

STEREO  
33 1/3 RPM

Side One  
RM 3104

1. An Awkward Child of the Baroque
2. Emerging Identity, The Classical Period
3. Transition to Romantic Era  
Elegy by Bottesini

QCA RED MARK RECORDS, P. O. BOX 14804, CINCINNATI, OHIO 45214



©1979 QCA Records

## BASS EVOLUTION

Barry Green - Bass, Worth Gardner - Keyboard  
Gary Barton - Narration

STEREO  
33 1/3 RPM

Side Two  
RM 3104

1. New Heights and Depths, The Romantic Era
2. Transition to Today
3. Phoenix Arises, the 20th Century
4. Finale by Corelli - Gardner Waldenmaier

QCA / RED MARK RECORDS, P. O. BOX 14804, CINCINNATI, OHIO 45214



SIDE ONE  
33 1/3 RPM  
12"  
STEREO

## FOGGY DUO

WRC 1-581

LANNIGANS BALL  
DUNCREVIE  
WOMEN OF IRELAND  
(MNÁ NA H ÉIRANN)  
CHAMPION AT KEEPIN' EM ROLLIN  
BRITISH GRENADIERS  
JOHNNY COPE



Made In Canada



SIDE TWO  
33 1/3 RPM  
12"  
STEREO

## FOGGY DUO

WRC1-581

MY FIRST LOVE IN LIFE  
SWEET CARNLOUGH BAY  
THE ROCKY ROAD TO DUBLIN  
TRAMPS AND HAWKERS  
YE JACOBITES  
DON'S DANSE



Made In Canada

# VESUVIUS

Reg.

## Ritorno All'Operetta (Vol. 2)

CESARE GALLINO ORCHESTRA

1308 A  
33 $\frac{1}{3}$  R.P.M.  
STEREO

Recorded in Italy by:  
**ASTRAPHON/  
HOLLYWOOD**  
BIEM

1. SERENATA from "La casa delle tre ragazze" (Schubert-Bert)  
Tenore: Franco Artoli
2. DONNE DONNE ETERNI DEI from "La Vedova Allegra" (Lehar-Leon Stein)  
Tenore: Franco Artoli-Comico: Elvio Calderoni
3. LUNNA TU from "Il Paese dei Campanelli" (Lombardo-Ranzato)  
Soprano: Romana Righetti
4. FOX TROTT DELLE GIGOLETTES from "La Danza delle Libellule"  
(Lehar-Lombardo)  
Comico: Elvio Calderoni - Soubrette: Elen Sedlak
5. NAPOLETANA from "Scugnizza" (Lombardo-Costa)  
Soprano: Romana Righetti
6. AL CAVALLINO E' L'HOTEL PIU' BEL from "Al  
Cavallino Bianco" (Benatzky-Stolz-Muller)  
Tenore: Franco Artoli - Soprano:  
Romana Righetti

DISTRIBUTED BY MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC.

# VESUVIUS

Reg.

## Ritorno All'Operetta (Vol. 2)

CESARE GALLINO ORCHESTRA

1308 B  
33 $\frac{1}{3}$  R.P.M.  
STEREO

Recorded in Italy by:  
**ASTRAPHON/  
HOLLYWOOD**  
BIEM

1. SUI VENT'ANNI PIEN D'AMOR from "Il Venititore d'Uccelli" (Zeller)  
Tenore: Franco Artoli
2. MI PARE UN SOGNO UN'ILLUSIONE from "Al Cavalino Bianco"  
(Benatzky-Stolz-Muller) Comico: Elvio Calderoni
3. DUETTO MARIO E DORINA from "Addio Giovinezza" (Pietri)  
Tenore: Franco Artoli - Soprano: Romana Righetti
4. E' QUESTO AMORE L'AMORE SCIOCCO from "La Principessa della Czarda"  
(Kalman-Stein-Jenbac) Comico: Elvio Calderoni - Soubrette: Elen Sedlak
5. FROU FROU from "La Duchessa del Bal Tabarin" (Lombardo)  
Soprano: Romana Righetti
6. DUETTO DELLE CARTE from "Madama di Tebe" (Lombardo)  
Soprano: Romana Righetti - Comico: Elvio Calderoni

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Side 2

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME**  
**LIFE**  
**AUDIO**

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TLA-1  
33 1/3 RPM

Side 3

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME**  
**LIFE**  
**AUDIO**

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TLA-1  
33 $\frac{1}{3}$  RPM

Side 1

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME**  
**LIFE**  
**AUDIO**

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TLA-1  
33 $\frac{1}{3}$  RPM

Side 4

**A  
Parents'  
Guide  
to  
Drug  
Abuse**

**TIME**  
**LIFE**  
**AUDIO**

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TLA-1  
33⅓ RPM

DECCA STEREO

REG. U.S. PAT. OFF. MARCA REGISTRADA - MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.

**PLAY A POLKA!**

**WAYNE KING**

**AND HIS ORCHESTRA**

**DL 78441**  
7-5298

**SIDE 1**

1. HELENA POLKA
2. TIC-TOCK POLKA
- (G. Lama-F. Guski-R. J. Martino)
3. CLARINET POLKA
4. TEEN POLKA
- (Buddy Morrow-Walt Stewart)
5. RAIN, RAIN POLKA
6. FRANCENE POLKA
- (Marty Kostere)

THE ULTIMATE IN  
LONG PLAY



HIGH FIDELITY

DECCA STEREO

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFRD BY DECCA RECORDS, INC., NEW YORK, U.S.A.

**PLAY A POLKA!**

**WAYNE KING**

**AND HIS ORCHESTRA**

**DL 78441**  
7-5299©

**SIDE 2**

1. BEER BARREL POLKA (Roll Out The Barrel)  
(J. Vejvoda-W. A. Timm-L. Brown)
2. OKEY DOKEY POLKA (Arr: A. Grill)
3. WARM FRIENDS POLKA (G. Rolfing-L. Joy)
4. CHICKEN POLKA (Andrew Grill)
5. BLONDE BOMBSHELL-Polka  
(Ray Henry Mocarski)
6. HOP SCOTCH POLKA  
(Scotch Hot)  
(Whitlock-Sigman-Rayburn)

THE ULTIMATE IN LONG PLAY HIGH FIDELITY



*audio associates, inc.*

1 5 1 6 O A K S T R E E T

ALAMEDA, CALIFORNIA

LAKEHURST 3-9321

Dub from  
Tape

- 1- Lord Randall
- 2- Bonnie George Campbell

RUTH LIMMER  
Autoharp w/ vocal

*audio associates, inc.*

1 5 1 6 O A K S T R E E T  
A L A M E D A , C A L I F O R N I A  
L A K E H U R S T 3 - 9 3 2 1

Dub from  
Tape

- 1- Waly Waly
- 2- Not Completed

RUTH LIMMER  
Autoharp w/ Vocal



# HEARTBEAT THEATRE

*National Release Date*

**November 15, 1964**

**FOR ONE BROADCAST ONLY**

**Program**

**455**

**Time: 24:30**

**Fill: :30**

*Presented by*

**THE SALVATION ARMY**

**United States**

**Produced by**

**C. P. MacGregor Co.**

**Hollywood**

This transcription is cut at Long Playing Microgroove pitch  
and contains the above program in its entirety.

Please use LP Microgroove playback  
equipment for broadcasting

**DO NOT RETURN**



# HEARTBEAT THEATRE

*National Release Date*

**November 22, 1964**

**FOR ONE BROADCAST ONLY**

**Program**

**456**

Time: 24:30

Fill: :30

*Presented by*

**THE SALVATION ARMY**

**United States**

*Produced by*

**C. P. MacGregor Co.**

**Hollywood**

This transcription is cut at Long Playing Microgroove pitch  
and contains the above program in its entirety.

Please use LP Microgroove playback  
equipment for broadcasting

**DO NOT RETURN**

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**Program No. 299**

**Dialogue Out: 13:45   SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00   MICROGROOVE**

# MANHATTAN MELODIES

**FEATURING  
FERRANTE & TEICHER**

**A PUBLIC  
SERVICE SHOW**

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and cannot be used for commercial  
purposes. Further authority for broadcast  
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**(E. T. credit included)**

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**Program No. 300**

Dialogue Out: 13:45 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

**FEATURING  
HENRY JEROME**

**A PUBLIC  
SERVICE SHOW**

This record is the property of  
the Government of the United States  
and cannot be used for commercial  
purposes. Further authority for broadcast  
not required.

(E. T. credit included)

# U. S. AIR FORCE

RECRUITING  
SERVICE

Program No. 293

Dialogue Out: 13:45 SPEED 33 1/3  
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

FEATURING

SKITCH HENDERSON

A PUBLIC  
SERVICE SHOW

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purposes. Further authority for broadcast  
not required.

(E. T. credit included)

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**Program No. 294**

Dialogue Out: 13:56 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

**FEATURING**

**PAUL TAUBMAN**

**A PUBLIC  
SERVICE SHOW**

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(E. T. credit included)

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**A PUBLIC  
SERVICE SHOW**

**Program No. 269**

Dialogue Out: 13:45    SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00    MICROGROOVE

# MANHATTAN MELODIES

**FEATURING  
TONY REYNOLDS**

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the Government of the United States  
and cannot be used for commercial  
purposes. Further authority for broadcast  
not required.

(E. T. credit included)

# U. S. AIR FORCE

**RECRUITING  
SERVICE**

**A PUBLIC  
SERVICE SHOW**

**Program No. 270**

Dialogue Out: 13:45 SPEED 33 $\frac{1}{3}$   
Musical Cushion: 15:00 MICROGROOVE

# MANHATTAN MELODIES

FEATURING

**RAY ELLIS**

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and cannot be used for commercial  
purposes. Further authority for broadcast  
not required.

(E. T. credit included)



**"SERENADE IN BLUE"**

Featuring:

**U. S. Air Force Band**

THIS RECORD IS THE PROPERTY OF THE  
U. S. GOVERNMENT AND CANNOT BE  
USED FOR COMMERCIAL PURPOSES.

**PROGRAM NR: 707**

**33 1/3 LP**

Comes Love  
Twilight Time/Peg O' My Heart  
Back Home  
Silk Lace

**VO: 14:07**

**MO: 15:00**

**GXTV 92095**



**"SERENADE IN BLUE"**

Featuring:

**U. S. Air Force Band**

THIS RECORD IS THE PROPERTY OF THE  
U. S. GOVERNMENT AND CANNOT BE  
USED FOR COMMERCIAL PURPOSES.

**PROGRAM NR: 708**

**33 1/3 LP**

All I Do Is Dream Of You  
Strange  
Orchids In The Moonlight  
Vacushna

**VO: 14:09**

**MO: 15:01**

**GXTV 92096**

# FIM

## THE SOUND OF CHRISTMAS

FM 39167  
STEREO

**SIDE 1**

AL 39167

© 1983 CBS Inc.

1. MINUIT, CHRETIENS (O Holy Night)\*\*\* 3:56 (Adam/Roquemaure)  
PLACIDO DOMINGO
2. LEISE RIESELT DER SCHNEE 2:44 (Trad/Arr. Karl Kowarik)  
EDITA GRUBEROVA
3. ADESTE FIDELES 3:08 (Trad/Arr. Karl Kowarik) PETER HOFMANN
4. AVE MARIA\* 4:06 (Bach/Gounod) MIRELLA FRENI
5. JINGLE BELLS 2:13 (Trad/Arr. Karl Kowarik)  
KURT RYDL
6. VOM HIMMEL HOCH\*\* 2:12 (Trad.)  
THE VIENNA BOYS CHOIR

\*Courtesy of Decca, London

\*\*Courtesy of Fonoteam, Hamburg

\*\*\*Previously released on CBS  
Masterworks # FM 37245

# FIM

## THE SOUND OF CHRISTMAS

FM 39167  
STEREO

**SIDE 2**  
BL 39167  
© 1983 CBS Inc.

1. WHITE CHRISTMAS 2:46 (Berlin/Arr. Karl Kowarik) JOSÉ CARRERAS (ASCAP)
2. MILLE CHERUBINI IN CORO 3:28 (Schubert/Arr. Karl Kowarik)  
KATIA RICCIARELLI
3. SANTA CLAUS IS COMIN' TO TOWN 2:05 (Coots/Gillespie/  
Arr. Karl Kowarik) KURT RYDL (ASCAP)
4. FRÖHLICHE WEIHNACHT ÜBERALL 2:07 (Trad/Arr.  
Karl Kowarik) EDDA MOSER
5. DIE POST TROIKA 2:53 (Trad/Arr. Karl Kowarik)  
PETER DVORSKY
6. SILENT NIGHT\*\*\* 3:42 (Gruber/Mohr)  
(Clarinete solo: Michele Zukovsky)  
PLACIDO DOMINGO

\*\*\*Previously released on CBS  
Masterworks # FM 37245

Side **A** Stereo

ANL1-1405-A

REAL

**The Magical World of  
Roger Whittaker**

- 1 Google Eye (Loudermilk) 2:27
- 2 Nasty Spider (Taylor) 2:27
- 3 Boa Constrictor  
(Silverstein) :46
- 4 Winken', Blinken' and Nod (Simon) 2:53
- 5 Whistle Stop (Whittaker-Hayes) 2:11
- 6 The Fox (Trad. -Arr.: Whittaker) 2:11

Side **B** Stereo

ANL1-1405-B

**RCA**

**The Magical World of  
Roger Whittaker**

- 1 Unicorn (Silverstein) 3:14
- 2 Puff (The Magic Dragon) (Yarrow-Lipton)  
3:25
- 3 Yellow Bird (Words & Music.: Loboff)  
(Lyrics: Keith-Bergman) 2:19
- 4 Big Rock Candy Mountain (Trad. - Arr.:  
Whittaker) 2:41
- 5 Blues for Lauren-Marie  
(Whittaker-Berkwood) 3:00

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# RON GOODWIN AND HIS ORCHESTRA

**SIDE 1**

**EMS 1244A**

©1987 This compilation  
from Original sound  
recordings made by  
EMI Records Ltd.

**STEREO**  
**EMS 1244**

Produced by  
George Martin

## ADVENTURE AND EXCITEMENT

1. THE MAGNIFICENT SEVEN (2.02) (Bernstein) SBK United Partnership ©1971
2. THE HEADLESS HORSEMEN (2.48) (Goodwin) Anglo Continental Music Co. Partnership ©1970
3. LARA'S THEME FROM DR. ZHIVAGO (2.35) (Jarre) SBK United Partnership ©1970
4. THEME FROM WHERE EAGLES DARE (3.06) (Goodwin) SBK United Partnership ©1970
5. SUITE FROM MONTE CARLO OR BUST (6.51) (Goodwin) Famous Chappell ©1975
6. THE MUSIC OF RICHARD RODGERS a) THE CAROUSEL WALTZ Chappell Music Ltd b) OKLAHOMA Williamson Music Ltd. (Combined Time 2.51) ©1971
7. GALLOPING HOME (Theme from The Adventures of Black Beauty) (2.14) (King) Standard Music Ltd. ©1975
8. THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (From film of same name) (6.08) (Goodwin) SBK United Partnership ©1966
9. THEME FROM BATTLE OF BRITAIN (2.16) (Goodwin) SBK United Partnership ©1970



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# RON GOODWIN AND HIS ORCHESTRA

**SIDE 2**

EMS 1244B

©1987 This compilation  
from Original sound  
recordings made by  
EMI Records Ltd.

**STEREO**  
**EMS 1244**

Produced by  
George Martin

## ADVENTURE AND EXCITEMENT

1. **THEME FROM THE TRAP** (3.10) (Goodwin) Dick James Music Ltd. ©1966
2. **THEME FROM LAWRENCE OF ARABIA** (2.30) (Jarre) S. Bernstein Ltd./MCPS ©1970
3. **SPITFIRE PRELUDE AND FUGUE** (From *First Of The Few*) (7.38) (Walton) Oxford University Press ©1968
4. **THEME FROM BEN HUR** (2.45) (Rozsa) SBK United Partnership ©1970
5. **633 SQUADRON** (From film of same name) (2.54) (Goodwin) SBK United Partnership ©1966
6. **LANCELOT & GUINEVERE** (4.08) (Goodwin) MCPS ©1971
7. **THEME FROM THE BIG COUNTRY** (3.13) (Moross) Chappell Music Ltd. ©1971
8. **ACES HIGH (LUFTWAFFE MARCH)** (From the film *Battle Of Britain*) (3.43) (Goodwin) SBK United Partnership ©1972

**EMI**

Original Soundtrack  
**"EXODUS"**

**MCA RECORDS**

**MCA-39065**  
(MCA5297)

**Side 1**

1. THEME OF EXODUS (2:50-ASCAP)
2. SUMMER IN CYPRUS (:48-ASCAP)
3. ESCAPE (1:50-ASCAP)
4. ARI (5:00-ASCAP)
5. KAREN (2:20-ASCAP)
6. VALLEY OF JEZREEL (4:20-ASCAP)
7. FIGHT FOR SURVIVAL (INCLUDES (3:10-BMI)  
HATIKVA MARCH VERSION)

Music Composed by Ernest Gold except "Hatikva"  
Traditional, Arranged by Heinz Sandauer  
The Hollywood Studio Orchestra Conducted  
by Mitchell Powell

MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

Original Soundtrack  
**"EXODUS"**

**MCA RECORDS**

**MCA-39065**  
(MCA5298)

**Side 2**

1. IN JERUSALEM (4:00-ASCAP)
2. THE BROTHERS (4:00-ASCAP)
3. CONSPIRACY (2:50-ASCAP)
4. PRISON BREAK (3:40-ASCAP)
5. DAWN (4:30-ASCAP)
6. FIGHT FOR PEACE (1:50-ASCAP)
7. HATIKVA (3:10-BMI)

Music Composed by Ernest Gold except "Hatikva"  
Traditional, Arranged by Heinz Sandauer  
The Hollywood Studio Orchestra Conducted  
by Mitchell Powell

MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608



# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 461

6598 281.1 Y

MADE IN HOLLAND

1

© 1976

Ludwig van Beethoven

## Sinfonie Nr. 8 F-dur op. 93

1. Allegro vivace e con brio (9'45'')
2. Allegretto scherzando (3'44'')
3. Tempo di menuetto (4'55'')
4. Allegro vivace (7'33'')

LONDON PHILHARMONIC ORCHESTRA  
Dirigent: BERNARD HAITINK

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# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 461

6598 281.2 Y

MADE IN HOLLAND

2

© 1976

Ludwig van Beethoven

**Sinfonie Nr. 9 d-moll op. 125**

mit Schlusschor über Schillers Ode „An die Freude“

1. Allegro ma non troppo, un poco maestoso (16'31'')

LONDON PHILHARMONIC ORCHESTRA

Dirigent: BERNARD HAITINK

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# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 462

6598 282.1 Y

MADE IN HOLLAND

3

© 1976

Ludwig van Beethoven

**Sinfonie Nr. 9 d-moll op. 125**

mit Schlusschor über Schillers Ode „An die Freude“

2. Molto vivace (13'21'')

3. Adagio molto e cantabile (15'45'')

LONDON PHILHARMONIC ORCHESTRA

Dirigent: BERNARD HAITINK

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# PHILIPS

STEREO

33 $\frac{1}{3}$



6598 462

6598 282.2 Y

MADE IN HOLLAND

4

© 1976

Ludwig van Beethoven

## Sinfonie Nr. 9 d-moll op. 125

mit Schlusschor über Schillers Ode „An die Freude“

4. Presto - Allegro assai (24'52'')

HANNELORE BODE, Sopran - HELEN WATTS, Alt -  
HORST LAUBENTHAL, Tenor - BENJAMIN LUXON, Bass

LONDON PHILHARMONIC CHOIR

(Chordirigent: John Alldis)

LONDON PHILHARMONIC ORCHESTRA

Dirigent: BERNARD HAITINK

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/I

GRAVURE UNIVERSELLE

FACE A

(2'53-1'31-1'21-1'38-  
4'53-1'20-1'49-2'57-  
1'56) 20'18

It was a lover and his lass (Morley)  
Take, o take those lips away (John Wilson)  
Strike it up Tabor (Weelkes)  
O Mistress Mine (Morley)  
Willow song (Anonyme)  
Where the bee sucks (Robert Johnson)  
How should I your true love know (Anonyme)  
Walshingham variations (Anonyme)  
We be soldiers three (Anonyme)

**DELLER CONSORT**

Dir. Alfred DELLER

Deller Recordings

LPL 1260 1Y

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/I

GRAVURE UNIVERSELLE

FACE B

(5'40-2'45-1'45-4'50-  
1'10-3'50-1'30-4'40)

26'10

Miserere my maker (Anonyme)  
Shall I sue ((Dowland)  
I care not (Campion)  
Come heavy sleep (Dowland)  
Of all the birds (John Bartlet)  
I saw my lady weep (Dowland)  
Wilt thou unkind (Dowland)  
The Cypress Curtain (Campion)

*Alfred DELLER,*

*haute-contre*

Deller Recordings

LPL 1977 1Y

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/II

GRAVURE UNIVERSELLE

FACE A

(1'05-6'05-1'30-4'30-  
3'35-6'-2') 24'45

Orlando Gibbons

Prayer to Hezekiah -  
Behold Thou hast made my days -  
Pavan - The secret sins -  
O Lord in Thy wrath -  
Great King of Gods - Song of Moses

*DELLER CONSORT*  
*JAYE CONSORT OF VIOLS*

Dir. Alfred DELLER

Deller Recordings  
LPL 2145 1Y

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MADE IN FRANCE

# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/II

GRAVURE UNIVERSELLE

FACE B

(1'40-5'15-7'40-2'07-  
3'22-2'19-1'57)

24'30

Joyne Hands (Morley)  
Now, oh now (Dowland)  
O let me live (Tomkins)  
Sola soletta (Philips)  
If that a sinners sighs (Dowland)  
Almighty God (Ford)  
My Lord Willoughby's Welcome home (Dowland)

**DELLER CONSORT  
MORLEY CONSORT**

Dir. Alfred DELLER

Deller Recordings  
LPL 2604 1Y

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MADE IN FRANCE

# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/III

GRAVURE UNIVERSELLE

FACE A

(7'14-0'06-13'23)

20'53

Thomas Tallis

Les Lamentations de Jérémie le Prophète

Première Lamentation

Seconde Lamentation

**DELLER CONSORT**

Dir. Alfred DELLER

Deller Recordings

LPL 1650 1Y

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# harmonia mundi

LES PLUS BEAUX ENREGISTREMENTS DU  
DELLER CONSORT



HM 260/II

GRAVURE UNIVERSELLE

FACE B

(1'35-5'05-8'52-2'22-  
1'40-3'26) 22'58

William Byrd

Messe à cinq Voix

Kyrie - Gloria - Credo -

Sanctus - Benedictus - Agnus Dei

**DELLER CONSORT**

Dir. Alfred DELLER

Deller Recordings

LPL 1581 1Y

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MADE IN FRANCE

HUNGAROTON'S  
MUSIC FOR EVERYBODY

SERGE PROKOFIEV

1. Concerto for Piano and Orchestra No. 1. in  
D flat major

I. Allegro brioso — II. Andante assai — III. Allegro  
scherzando  
2. Toccata

SHLX 90048-a  
18'27"

ARTISJUS

1. Lazarij BERMAN (piano)  
Hungarian State Orchestra  
Conducted by András KORODI  
2. Lazarij BERMAN (piano)

33

STEREO

MADE IN HUNGARY

UNAUTHORIZED  
PUBLIC PERFORMANCE BROADCASTING

AND COPYING OF THIS RECORD IS PROHIBITED

  
HUNGAROTON'S  
MUSIC FOR EVERYBODY

SERGE PROKOFIEV  
Sonata for Piano No. 8.  
I. Andante dolce  
II. Andante sognando  
III. Vivace

SHLX 90048-b  
30'00"

ARTISJUS

Lazarij BERMAN (piano)

33

STEREO

MADE IN HUNGARY

UNAUTHORIZED  
PUBLIC  
PERFORMANCE BROADCASTING

AND COPYING OF THIS RECORD IS PROHIBITED



*Headliner  
Series*



*Harmony  
Stereo*

A PRODUCT OF  
COLUMBIA RECORDS

**THOSE LEGENDARY  
LEADING LADIES OF  
STAGE, SCREEN & RADIO**  
**Original Recordings Of The 30's**  
**Volume 2**

1. DOROTHY LAMOUR; PANAMANIA - 1937  
-A. Siegel - S. Coslow-

KH 32423  
STEREO

**SIDE 2**  
BL 32423

2. ALICE FAYE; WAKE UP AND LIVE - 1937  
-M. Gordon - H. Revel-  
3. MARTHA RAYE; ONCE IN A WHILE - 1938  
-B. Green - M. Edwards-  
4. ELLA LOGAN; SOMETHING I DREAMED LAST  
NIGHT - 1939 -J. Yellen - H. Magidson - S. Fain-  
5. MARY MARTIN; MOST GENTLEMEN  
DON'T LIKE LOVE - 1939  
-Cole Porter-

ELECTRONICALLY RE-RECORDED  
TO SIMULATE STEREO.

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LONG PLAY

LONG PLAY

**TEENAGE PARTY**  
**THE McGUIRE SISTERS**

Vocal Trio

With Chorus and Orchestra Directed by DICK JACOBS

1. PLEASE, DON'T DO THAT TO ME  
(Aaron Schroeder-Ben Weisman-Josephine Peoples)

**CRL 57134**  
MG 5536

SIDE 1

2. RHYTHM 'N' BLUES  
(Mama's Got The Rhythm - Papa's Got The Blues)  
(Buddy Kaye-Jules Loman)
3. THE GOLDEN RULE OF LOVE  
(B. Katz-Ruth Roberts-S. Clayton)
4. GOODNIGHT MY LOVE, PLEASANT DREAMS  
(G. Motola-J. S. Marascalco)
5. EVERYBODY LOVES MY BABY  
(But My Baby Don't Love Nobody But Me)  
(S. Williams-J. Palmer)
6. (Baby, Baby) BE GOOD TO ME  
(Lillian Barco-B. Kaye)

**33 $\frac{1}{3}$  RPM**

**CORAL**®

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A SUBSIDIARY OF DECCA RECORDS INC.

**TEENAGE PARTY**  
**THE McGUIRE SISTERS**

Vocal Trio

With Chorus and Orchestra Directed by DICK JACOBS

**CRL 57134**

MG 5537©

**SIDE 2**

1. ROCK BOTTOM (Ruth Roberts-Bill Katz)
2. DROWNIN' IN MEMORIES (Billy Myles)
3. LULLABY OF BIRDLAND  
(George Shearing-B. Y. Forster)
4. MY BABY'S GOT SUCH LOVIN' WAYS  
(Hal David-Leon Carr)
5. BEGINNING TO MISS YOU  
(Joe Thomas-Howard Biggs)
6. ALL I DO IS DREAM OF YOU  
(N. H. Brown-A. Freed)

**33 $\frac{1}{3}$  RPM**



RECORDS

ALL IN THE BOONE FAMILY  
THE BOONE FAMILY

STEREO  
Side 1

1. I BELIEVE IN MUSIC — 3:10  
(Mac Davis) Screen Gems-Columbia  
Music, Inc. & Songpainter Music BMI

Special Disc  
Jockey Record  
NOT FOR SALE  
LN 1008  
MGS 2890

\*2. MR. BLUE — 2:19

(DeWayne Blackwell) Cornerstone Pub. Co. BMI

3. PAY THE PIPER — 3:05

(Jerry L. Fuller) (From the Screen Gems T.V. Film "Bobby Jo & The Big  
Apple Good Time Band") Screen Gems-Columbia Music, Inc. BMI

4. DID YOU GIVE THE WORLD SOME LOVE TODAY, BABE—2:40

\ (Norman L. Martin) Thursday Music Corp. &  
Norman-Leonard Music BMI

5. A SATISFIED MIND — 3:30

(R. Hayes-J. Rhodes) Peer International Corp. BMI

6. SWEET, SWEET SONG OF SALVATION—2:57

(Larry Norman) Beechwood Music Corp.  
& J. C. Love Pub. Co. BMI

Arr., Cond., and Prod. by Fred Werner

\*Produced by Mike Curb & Don Costa  
and Arr. by Don Costa

MANUFACTURED BY MGM RECORD CORP., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046



RECORDS

ALL IN THE BOONE FAMILY  
THE BOONE FAMILY

STEREO  
Side 2

Special Disc  
Jockey Record  
NOT FOR SALE  
LN 1008  
MGS 2891

1. SILVER THREADS AND GOLDEN NEEDLES — 3:46  
(J. Rhodes-D. Reynolds) Central Songs BMI
  - \*2. ALL FOR THE LOVE OF SUNSHINE — 3:04  
(Lalo Schiffrin) (Sung with the Mike Curb Congregation)  
Hastings Music Corporation BMI
  3. THE LAST THING ON MY MIND — 5:05  
(Tom Paxton) United Artists Music Co., Inc. ASCAP
  4. THE THREE BELLS — 2:55  
(Jean Villard) Southern Music Pub. Co., Inc. ASCAP
  5. GOTTA TRAVEL ON — 2:55  
(Paul Clayton) Sanga Music, Inc. BMI  
Arr., Cond., and Prod. by Fred Werner
- \*Produced by Mike Curb & Don Costa  
and Arr. by Don Costa

MANUFACTURED BY MGM RECORD CORP., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

STEREOPHONIC

SHILLELAGHS  
AND SHAMROCKS  
BING CROSBY

with  
•THE JESTERS ••THE KING'S MEN  
•••JEFF ALEXANDER CHORUS

DECCA

DL 78207 SIDE 1

7-4344

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. MacNAMARA'S BAND (O'Connor-Stamford-  
Latham-Carlson-Bonham)
2. DEAR OLD DONEGAL\*
3. WHO THREW THE OVERALLS IN MRS. MURPHY'S  
CHOWDER\* (George L. Geifer)
4. IT'S THE SAME OLD SHILLELAGH\* (Pat White)
5. TWO SHILLELAGH O'SULLIVAN\*\*  
(Perry Botkin-Preston Foster)
6. THE DONOVANS\*\*\*  
(Alicia Adelaide Needham  
Francis A. Fahy)

STEREOPHONIC

SHILLELAGHS  
AND SHAMROCKS  
BING CROSBY

with  
\*THE KING'S MEN \*\*THE MELLOMEN

DECCA



DL 78207

SIDE

2

7-43450

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC., NEW YORK, U.S.A.

1. DID YOUR MOTHER COME FROM IRELAND?\*  
(Jimmy Kennedy-Michael Carr)
2. WHERE THE RIVER SHANNON FLOWS\* (J. I. Russell)
3. THE ROSE OF TRALEE (C. W. Glover-C. M. Spencer)
4. WHEN IRISH EYES ARE SMILING  
(E. R. Ball-C. Olcott-G. Graff, Jr.)
5. WITH MY SHILLELAGH UNDER MY ARM\*\*  
(Billy O'Brien-Raymond Wallace)
6. ST. PATRICK'S DAY PARADE\*\*  
(Johnny Lange-Hy Heath)

# *Memor.*

## LOVE LETTERS DICK HAYMES

SIDE 1

33 1/3 RPM

MCPS

MOIR 107 A  
MONO

1. IT COULD HAPPEN TO YOU  
(Van Heusen-Burke) Famous Chappell

2. MAM'SELLE  
(Goulding-Gordon) United Partnership

3. WHEN THE WIND WAS GREEN  
(Hunt) Carlin Music Ltd.

4. WHAT'S GOOD ABOUT GOODBYE  
(Arlen-Robin) EH Morris/Chappell Music Ltd.

5. LOVE LETTERS  
(Young-Heyman) Famous Chappell

6. WHEN LIGHTS ARE LOW  
(Rinker-Huddleston) Robert Mellin/EMI

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# *Memor.*

## LOVE LETTERS DICK HAYMES

SIDE 2  
33 1/3 RPM  
MCPS

MOIR 107 B  
MONO

1. EASY TO LOVE  
(Cole Porter) Chappell Music Ltd.
2. YOUR HOME IS IN MY ARMS  
(Wildman-Ray) KPM/EMI
3. I'LL NEVER SMILE AGAIN  
(Lowe) Campbell Connelly
4. LOST IN THE STARS  
(Weill-Anderson) Chappell Music Ltd.
5. WHAT'LL I DO  
(Irving Berlin) F D & H
6. MY SILENT LOVE  
(Suesse-Heyman) Famous Chappell

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THE VIOLINS OF  
THE GLENGARRY STRATHSPEY  
AND REEL SOCIETY

1. MARCHES AND REEL

Lovat Scouts/Duke of Fife's Farewell to Deeside/  
Big John MacNeil

Side A

Stereo

33 1/3 RPM

2. MARCHES, STRATHSPEY AND REEL

Glencoe March/74th's Farewell to Aberdeen/  
Cameron's Got His Wife Again/Homeward Bound

3. JIG SELECTION

Teviot Bridge/Stool of Repentance/Hugh  
Allan's Jig

4. MARCH, STRATHSPEY AND REEL

The Bonnie Lass of Headlake/Miller O'Hirn/  
Lord Dalhousie

5. MARCH SELECTION

Road To the Isles/Donald MacLean's Farewell  
to Oban

Made in Canada

WRC1-1662

THE VIOLINS OF  
THE GLENGARRY STRATHSPEY  
AND REEL SOCIETY

1. MARCH, STRATHSPEY AND REEL  
Marchioness of Huntly/Marquis of Huntly's  
Farewell/Miller's Reel .

2. MARCHES AND REEL  
Glengarry March/Highland Laddie/Picnic Reel

Side B

Stereo  
33 1/3 RPM

3. JIG SELECTION  
River Bend Jig/Charlie Hunter/Road  
to Skye  
4. MARCH, STRATHSPEY AND REEL  
Concert March/Anna Mae Grant/  
Sandy MacIntyre's Trip to Boston

5. MARCH SELECTION  
Balkan Hills/Lasses of Campbell Street  
6. STRATHSPEY AND REELS  
Miss Drummond of Perth/Mason's Apron/  
Mrs. MacLeod of Rassay/Deil Among the  
Tailors

Made in Canada  
WRC1-1662

# BUDDAH RECORDS

## BLACK AND WHITE IN COLOR ORIGINAL SOUNDTRACK ALBUM

1. "BLACK AND WHITE" THEME 2:43
2. THE LETTER 2:05
3. THE BATTLE 3:30
4. CROSSING THE RHINE 2:57
5. LA CHANSON DES SOULLERS -vocal 3:00

### SIDE ONE

Music composed by  
Pierre Bachelet  
Music arranged and conducted  
by Mat Camlson  
Publisher: Soultown Music  
Co., Inc. (BMI)  
Produced by C.P.  
Productions/Original  
publishers Editions  
Musicales Sforzando/  
Sirocco  
(SACEM)

BDS-5698-ST A

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# BUDDAH RECORDS

## BLACK AND WHITE IN COLOR ORIGINAL SOUNDTRACK ALBUM

1. "BLACK AND WHITE" THEME - vocal  
(Vocal: Pierre Bachelet) 2:43
2. MARKETPLACE RECRUITS 2:28
3. FRESNOY'S THEME 2:42
4. FRESNOY'S REVIEW 2:45
5. IVORY COAST DRUMS 2:05
6. FINALE 2:05

### SIDE TWO

Music composed by  
Pierre Bachelet  
Music arranged and conducted  
by Mat Camison  
Publisher: Soultown Music  
Co., Inc. (BMI)  
Produced by C.P.  
Productions/Original  
publishers Editions  
Musicales Sforzando/  
Sirocco  
(SACEM)

EDS-5698-ST B

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STANDING  
ROOM ONLY  
RECORDS



*The Special  
Magic of*  
**Dick Haymes**

SRO-1002-A

© 1978 Standing Room  
Only Productions  
Hollywood, Ca. U.S.A.  
90028

**SIDE ONE**

1. **The More I See You**  
(Warren/Gordon)
2. **This Heart Of Mine**  
(Warren/Freed)
3. **These Foolish Things**  
(Strachey/Link/Marvel)
4. **Everytime**  
(Blaine/Martin)
5. **Dancing In The Dark**  
(Swartz/Dietz)
6. **Always**  
(Berlin)
7. **Stars Fell On Alabama**  
(Perkins/Parrish)
8. **San Antonio Rose**  
(Wills)
9. **Isn't It Kind Of Fun**  
(Rodgers/Hammerstein)

**18:41**

STANDING  
ROOM ONLY  
RECORDS



*The Special  
Magic of*  
**Dick Haymes**

SRO-1002-B

© 1978 Standing Room  
Only Productions  
Hollywood, Ca. U.S.A.  
90028

**SIDE TWO**

1. **There's No You**  
(Hopper/Adair)
2. **How Deep Is The Ocean**  
(Berlin)
3. **Swanee**  
(Gershwin/Caesar)
- DICK HAYNES SHOW**
4. **Let The Rest Of The World Go  
By**  
(Ball/Brennan)
5. **Maybe**  
(Flynn/Madden)
6. **All The Things You Are**  
(Kern/Hammerstein)
7. **So In Love**  
(Porter)
8. **At Sundown**  
(Donaldson)
9. **Lovely To Look At**  
(Kern/McHugh/Fields)
10. **Of Thee I Sing**  
(G. Gershwin/  
I. Gershwin)

**19:37**

# DENON

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STEREO

33 $\frac{1}{3}$ RPM

見本盤

1  
PCM

OX-7217-ND

(OX-7217-A)

© 1981. 3

JEAN FRANÇAIX

QUINTETTE - for flute, oboe, clarinet, fagot and horn

1. I - Andante tranquillo - Allegro assai
2. II - Presto - Trio
3. III - Tema, Andante - Var. 1 (L'istesso tempo) -  
Var. 2 (Andantino con moto) - Var. 3 (Lento) -  
Var. 4 (Vivo) - Var. 5 (Andante)
4. IV - Tempo di marcia francese

TAFFANEL WIND QUINTET

Jean-François BLONDEAU, flute

Jean-Claude JABOULAY, oboe

Richard VIELLE, clarinet

Jacques ADNET, horn

François CARRY, fagot

MADE IN JAPAN

# DENON

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STEREO

33 $\frac{1}{3}$ RPM

見本盤

2

OX-7217-ND

(OX-7217-B)

© 1981. 3

PCM

PAUL HINDEMITH

KLEINE KAMMERMUSIK - for wind quintet

I - Lustig, Massig schnelle Viertel

II - Walzer, Durchweg sehr leise

III - Ruhig und einfach, Achtel

IV - Schnelle Viertel

V - Sehr lebhaft

MATYAS SEIBER

2. PERMUTAZIONI A CINQUE - for wind quintet

TAFFANEL WIND QUINTET

Jean-François BLONDEAU, flute

Jean-Claude JABOULAY, oboe

Richard VIELLE, clarinet

Jacques ADNET, horn

François CARRY, fagot

MADE IN JAPAN

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**LONDON** *ffrr?*

**FULL FREQUENCY RANGE RECORDING**

MADE IN ENGLAND THE DECCA RECORD CO. LTD.

**STEREOPHONIC**

SPEED 33- $\frac{1}{3}$

Side

1

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Record Co. Ltd.

ZAL 12679

**CS 6843**

**BEETHOVEN: PIANO SONATA No. 31 in A flat Major,  
Op. 110**

1. *Moderato cantabile, molto espressivo* — *Allegro molto* —  
*Adagio, ma non troppo* — *Fuga (Allegro, ma non troppo)*  
(20.23)

**Vladimir Ashkenazy (Piano)**

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**LONDON** *ffrr?*

**FULL FREQUENCY RANGE RECORDING**

MADE IN ENGLAND

THE DECCA RECORD CO. LTD.

**STEREOPHONIC**

SPEED 33- $\frac{1}{3}$

Side

**2**

© 1974 The Decca  
Record Co. Ltd.

ZAL 12680

**CS 6843**

**BEETHOVEN: PIANO SONATA No. 32 in C minor, Op. 111**

1. Maestoso — Allegro con brio ed appassionato (10.00)
2. Arietta — Adagio molto, semplice e cantabile (17.23)

**Vladimir Ashkenazy (Piano)**

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**THE NEW  
CBS MASTERWORKS  
THEMEFINDER  
222 Famous Themes**

M2X 36929  
MX 37312  
STEREO

**SIDE 2  
BL 37312**

See Album Jacket For Titles  
and Sequence

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**THE NEW  
CBS MASTERWORKS  
THEMEFINDER  
222 Famous Themes**

M2X 36929  
MX 37312  
STEREO

WORKS • CBS MAS  
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**THE NEW  
CBS MASTERWORKS  
THEMEFINDER  
222 Famous Themes**

MX 36929  
MX 37313  
STEREO

**SIDE 3**  
AL 37313

See Album Jacket For Titles  
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**THE NEW  
CBS MASTERWORKS  
THEMEFINDER  
222 Famous Themes**

**MX 36929  
MX 37313  
STEREO**

**SIDE 4  
BL 37313**

**See Album Jacket For Titles  
and Sequence.**

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# INNERVOICES

Richard Stoltzman • Judy Collins



Side 1 Stereo  
7888-1-RC-1

1. **Deep Peace** (Bill Douglas)
2. **My Song** (Keith Jarrett)\*
3. **Largo** (J S Bach)
4. **For Free** (Joni Mitchell)\*
5. **By the Stream** (Jeremy Wall)\*
6. **Innisfree** (Bill Douglas)

ASCAP, \*BMI,

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MADE IN U S A

**INNERVOICES**  
**Richard Stoltzman • Judy Collins**



**Side 2 Stereo**  
**7888-1-RC-2**

- 7. Golden Rain** (Bill Douglas)
- 8. Flower** (Bill Douglas)
- 9. The Swan** (Camille Saint-Saens)
- 10. Delgado** (Eddie Gomez)\*
- 11. If It's Magic** (Stevie Wonder)
- 12. Aria** (Jeremy Wall)
- 13. Ave Verum** (W. A. Mozart)

ASCAP, \*BMI,  
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MADE IN U.S.A

**JAZZ HERITAGE:  
BUNNY BERIGAN  
"DECCA/CHAMPION SESSIONS"**

**MCA RECORDS**

**MCA-1362**

**MCA 3358**

**SIDE ONE**

1. MAMA DON'T ALLOW IT 2:59 ASCAP  
(Davenport)
2. JA-DA 2:47 ASCAP  
(Bob Carleton)
3. I CAN'T GET STARTED 2:58 ASCAP  
(Gershwin-Duke)
4. THE MUSIC GOES 'ROUND AND AROUND 3:08 ASCAP  
(Riley-Farley-Hodgson)
5. MY HEART AND I 2:44 ASCAP  
(Whiting-Robin)

**COMPILED AND ANNOTATED BY STEVE HOFFMAN**

**All selections previously released on the  
Decca or Champion labels**

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**JAZZ HERITAGE:  
BUNNY BERIGAN  
"DECCA/CHAMPION SESSIONS"**

**MCA RECORDS**

**MCA-1362**

**MCA 3359**

**SIDE TWO**

1. YOU HIT THE SPOT 2:34 ASCAP  
(Gordon-Revel)
2. I HOPE GABRIEL LIKES MY MUSIC 2:47 ASCAP  
(Dave Franklin)
3. IF I COULD BE WITH YOU ONE HOUR TONIGHT 2:27 ASCAP  
(Kreamer-Johnson)
4. I'M GONNA SIT RIGHT DOWN AND WRITE  
MYSELF A LETTER 2:43 ASCAP  
(Young-Ahlert)
5. (IF I HAD) RHYTHM IN MY NURSERY RHYMES 2:36 ASCAP  
(Lunceford-Chaplin-Cahn-Raye)

**COMPILED AND ANNOTATED BY STEVE HOFFMAN**

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# BROADWAY • INTERMISSION

## WHITE HOT JAZZ VOLUME I

BR-115  
SIDE ONE

© 1983

**ELECTRIC**

**RECORD**

### CASA LOMA ORCHESTRA

1. WHITE JAZZ (2:57)
2. BLACK JAZZ (3:03)
3. ALEXANDER'S RAGTIME BAND (3:22)
4. PUT ON YOUR OLD  
GREY BONNET (2:58)
5. WILD GOOSE CHASE (3:02)
- EDDIE THOMAS' COLLEGIANS
6. SUGAR (3:13)
- THE COTTON PICKERS
7. ST. LOUIS GAL (3:14)
8. NO PARKING (2:39)
9. MOANIN' LOW (3:27)

Broadway Intermiſſion Records • Box 100 Brighton MI 48116

# BROADWAY • INTERMISSION

## WHITE HOT JAZZ VOLUME I

BR-115  
SIDE TWO

© 1983

**ELECTRIC**

**RECORD**

### JACK PETTIS & HIS PETS

1. SPANISH DREAM (3:05)
2. A BAG O' BLUES (2:55)
3. DOIN' THE NEW LOW DOWN (2:54)
4. FRESHMAN HOP (2:43)
5. HONOLULU BLUES (3:10)
6. BABY (3:22)
7. BUGLE CALL BLUES (2:36)

### IRVING MILLS & HIS MODERNISTS

8. AT THE PROM (2:30)

### STUART HAMBLÉN

9. GOLDEN RIVER (2:21)
10. MY DREAM BOOK OF MEMORIES (2:45)

Broadway Intermission Records • Box 100 Brighton MI 48116



**The GRASSCUTTERS**

**Side 1**

**LP8-C278**

**I'm Walking (1:43)**

**Fox on the Run (2:05)**

**Orange Blossom Special (2:42)**

**Banks of the Ohio (2:27)**

**Molly and Tenbrooks (2:17)**

**Bluegrass Horn Pipe (2:25)**

**Shady Grove (1:52)**



*The* GRASSCUTTERS

Side 2

LP8-0275

Seein' Nellie Home (2:44)

How Mountain Girls Can Love (1:47)

Young Joe (2:18)

Blame Me (2:33)

Gotta Travel On (2:24)

Never Ending Song of Love for You (2:33)

# Sandy Hook Release No. 2093

*Michael Rophone*



Side A

# Sandy Hook Release No. 2093

*Michael Rophone*



Side B

© 1984 Sandy Hook Records

# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE**  
**"TOUR DE FORCE"**

**CJ-172**

**SIDE ONE**

- 1. BLUES UP AND DOWN (8:46)**  
(Gene Ammons) Richcar Music - BMI
- 2. TICKLE TOE (7:19)**  
(Lester Young - Jon Hendricks)  
Bregman, Vocco & Conn, Inc. - ASCAP
- 3. LET'S GET AWAY FROM IT ALL (5:40)**  
(Matt Dennis - Tom Adair)  
Music Sales Corp. - ASCAP

© 1982 Concord Jazz, Inc.

# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE**  
**"TOUR DE FORCE"**

**CJ-172**

**SIDE TWO**

**1. SOFT WINDS (10:16)**

(Benny Goodman) Jewel Music Publ. Co., Inc. - ASCAP

**2. STELLA BY STARLIGHT (4:50)**

(Victor Young - Ned Washington)

Famous Music Corp. - ASCAP

**3. IF (3:47)**

(David Gates)

Colgems-EMI Music, Inc. - ASCAP

© 1982 Concord Jazz, Inc.

# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE**  
**"TOUR DE FORCE"**

**CJ-172**

**SIDE THREE**

**1. BROADWAY (7:29)**

**(Henri Woode - Teddy McRae - Bill Bird)**  
**Rightsong Music, Inc. - ASCAP**

**2. DO NOTHIN' TILL YOU HEAR FROM ME (7:31)**

**(Duke Ellington - Bob Russell)**  
**Harrison Music Corp. -**  
**Robbins Music Corp. - ASCAP**

**© 1982 Concord Jazz, Inc.**

# Concord Jazz

**AL COHN, SCOTT HAMILTON, BUDDY TATE**  
**"TOUR DE FORCE"**

**CJ-172**

**SIDE FOUR**

**1. JUMPIN' AT THE WOODSIDE (7:08)**

**(Count Basie) Bregman, Vocco & Conn, Inc. - ASCAP**

**2. BERNIE'S TUNE (8:02)**

**(Bernie Miller) Atlantic Music Corp. - BMI**

**3. RIFFTIDE (6:31)**

**(Coleman Hawkins)**

**Michael H. Goldson, Inc. - ASCAP**

**© 1982 Concord Jazz, Inc.**



DEBUSSY: LA MER

THE CLEVELAND ORCHESTRA  
GEORGE SZELL, Conductor

LC 2863  
NONBREAKABLE

Side 1  
REM 59526

1. De l'aube à midi sur la mer (From Dawn  
Till Noon on the Sea)
2. Jeux de vagues (Play of the Waves)
3. Dialogue du vent et de la mer  
(Dialogue of Wind and Sea)

"EPIC," "CBS" MARCAS REG. T.M. PRINTED IN U.S.A. A PRODUCT OF CBS



1. RAVEL: "DAPHNIS ET  
CHLOE" Suite No. 2

Levet du jour (Daybreak) - Pantomime  
Danse générale (General Dance)

LC 3863  
NONBREAKABLE

**Side 2**  
XEM 59527

2. RAVEL: PAVANE POUR UNE  
INFANTE DÉFUNTE

(Pavane for a Dead Princess)

THE CLEVELAND ORCHESTRA  
GEORGE SZELL,  
Conductor

"EPIC," "CBS" MARCAS REG. T.M. PRINTED IN U.S.A. A PRODUCT OF CBS

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Golden Imports

SRI 75118		33 $\frac{1}{3}$	STEREO ∞
		SRI 75118 MADE IN HOLLAND	1

JOHN CORIGLIANO  
CONCERTO FOR PIANO AND ORCHESTRA

- 1. Molto allegro (13:10)
- 2. Scherzo (2:45)
- 3. Andante appassionata -
- 4. Allegro (13:30)

HILDE SOMER, piano  
SAN ANTONIO SYMPHONY/  
VICTOR ALESSANDRO, conductor

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**mercury**

*Golden Imports*

SRI 75118

33 $\frac{1}{3}$

STEREO



SRI 75118  
MADE IN HOLLAND

2

**BELA BARTOK**  
**DIVERTIMENTO FOR STRINGS**

1. Allegro non troppo (8:48)
2. Molto adagio (8:23)
3. Allegro assai (7:09)

**BBC SYMPHONY ORCHESTRA/**  
**ANTAL DORATI, conductor**

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argo

REGD.

ARGO RECORD CO.

STEREOPHONIC

GEMA/Boosey  
& Hawkes

Side

1

RGZ 3163  
ZPG 604

**Richard STRAUSS: METAMORPHOSEN**

METAMORPHOSEN

**The Academy of St. Martin-in-the-Fields**

**Directed by Neville Marriner**

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argo

REGD.

ARGO RECORD CO.

STEREOPHONIC

Side

2

ZRG 3164

ZRG 604

**Richard WAGNER: SIEGFRIED IDYLL**

Adagio for Clarinet and String Orchestra

**SIEGFRIED IDYLL**

Adagio for Clarinet and String Orchestra

**Jack Brymer solo clarinet**

**The Academy of St. Martin-in-the-Fields**

**Directed by Neville Marriner**

© 1969

Side **A** Stereo

ARL2-0318-A-1

**REX**

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*  
Chicago Symphony Orchestra  
Fritz Reiner, *Conductor*



**Red Seal**

**Concerto No. 2 in C Minor, Op. 18**

- I. Moderato; Allegro
- II. Adagio sostenuto

**dynaflex**

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Side **D** Stereo

ARL2-0318-D-1

**RED**

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*

The Philadelphia Orchestra

Eugene Ormandy, Conductor



Red Seal

Rhapsody on a Theme of Paganini,  
Op. 43

**dynaflex**

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Side **C** Stereo

ARL2-0318-C-2

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*  
Symphony of the Air  
Kiril Kondrashin, *Conductor*

**Red Seal**

**Concerto No. 3 in D Minor, Op. 30**

II. Intermezzo: Allegro;

III. Finale: Alla breve

**Red Seal**

**dynaflex**

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Side **B** Stereo

ARL2-0318-B-2

**The Great Rachmaninoff  
Concertos**

Van Cliburn, *Pianist*

1. with Chicago Symphony Orchestra

Fritz Reiner, Conductor

2. with Symphony of the Air

Kiril Kondrashin, Conductor

**REAL**



**Red Seal**

**Concerto No. 2 in C Minor, Op. 18**

III. Allegro scherzando

**Concerto No. 3 in D Minor, Op. 30**

I. Allegro ma non tanto

**dynaflex**

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Side **1** Stereo

VICS-6036-1 (ZVRS-3611)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"  
Collegium Aureum**

**REX**

**Victrola**

**Concerto in B-Flat, Op. 3, No. 1**  
Allegro - Largo - Allegro

**Concerto in B-Flat, Op. 3, No. 2**  
Vivace - Largo - Allegro - (Andante) -  
(Gavotte)

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TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)  
RCA CORPORATION—MADE IN U.S.A.

# Side **4** Stereo

VICS-6036-1 (ZVRS-3614)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"**

**Collegium Aureum**

**Victrola**

**Concerto in D, Op. 3, No. 6**

**Vivace - Allegro**

**Concerto Grosso in C from  
"Alexander's Feast"**

**Allegro - Largo - Allegro - Andante,  
non presto**

**Licensed by Harmonia Mundi, Germany**

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RCA CORPORATION—MADE IN U.S.A.

**RE**

Side **2** Stereo

VICS-6036-2 (ZVRS-3612)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"**

**Collegium Aureum**

**RCA**

**Victrola**

**Concerto in G, Op. 3, No. 3**

Largo e staccato; Allegro - Adagio; Allegro

**Concerto in F, Op. 3, No. 4a**

Andante; Allegro - Andante - Allegro -  
Minuetto

Licensed by Harmonia Mundi, Germany

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RCA CORPORATION - MADE IN U.S.A.

**REX**

Side **3** Stereo

VICS-6036-2 (ZVRS-3613)

**Handel:**

**The Complete Concerti Grossi  
Op. 3 and Concerto in C  
from "Alexander's Feast"**

**Collegium Aureum**



**Victrola**

**Concerto in F, Op. 3, No. 4b**

Largo - Allegro - Largo - Allegro

**Concerto in D Minor, Op. 3, No. 5**

Andante - Allegro - Adagio - Allegro ma  
non troppo - Allegro

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RCA CORPORATION—MADE IN U.S.A.

**PAUL RUTMAN,**  
**Piano**

Y 34634  
STEREO

**SIDE 1**  
AL 34634  
© 1978 CBS Inc.

PROKOFIEV: SONATA NO. 7 IN  
B-FLAT MAJOR, OP. 83

1. I - Allegro inquieto 8:37

2. II - Andante caloroso 6:28

3. III - Precipitato 3:09

4. TCHAIKOVSKY: OCTOBER, OP. 37a NO. 10  
(from "The Seasons") 4:18

5. RACHMANINOFF: ETUDE TABLEAU IN  
E-FLAT MINOR, OP. 39  
NO. 5 5:35

TT:28:25

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**PAUL RUTMAN,**  
**Piano**

Y 34634  
STEREO

**SIDE 2**  
BL 34634  
© 1978 CBS Inc.

1. TCHAIKOVSKY: THEME AND VARIATIONS,  
OP. 19 NO. 6 12:45
2. RACHMANINOFF: PRELUDE IN G MINOR,  
OP. 23 NO. 5 4:03
3. Scriabin: Etude, Op. 42 No. 4 3:25
4. BALAKIREV: ISLAMEY 9:01

TT: 29:29

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3C 053-00749 M/A

**TITTA RUFFO**

**baritono**

**con accompagnamento d'orchestra**

**«VOCI ILLUSTRI»**

**RIGOLETTO - Verdi**

a) atto 1.o «Pari Siamo»

b) 1 - atto 1.o «Deh! Non parlare al misero»

(con Gluseppina FINZI - MAGRINI, Soprano)

2 - atto 1.o «Ah! veglia o donna, questo fiore»

(con Maria GALVANI, Soprano)



**HISTORICAL  
ARCHIVES**



**DISCOTECA  
CLASSICA**



Made in Italy - Ri-  
servati tutti i diritti del produ-  
tore fonografico e del proprie-  
tario dell'opera riprodotta.  
Vietata duplicazio-  
ne radiodiffusio-  
ne di questo  
disco.

c) atto 2.o «La-ra, la-ra... Cortigiani, vil razza

dannata» (con Coro) atto 2.o «Miei signori, perdono»

d) atto 2.o «Piangi! Piangi fanciulla»

«Si Vendetta, Tremenda vendetta»

(con Maria GALVANI, soprano)

e) atto 3.o «Oh, mia Gilda!» (Lassù in cielo)

(con Graziella PARETO, soprano)

a) c) e) RegISTRAZIONI: 1908

b) 1) RegISTRAZIONE: 1912

b) 2) - d) RegISTRAZIONI: 1907

**D. P.**

3C 053-00749 M/B

**TITTA RUFFO**

**barltono**

**con accompagnamento d'orchestra**

**«VOCI ILLUSTRI»**

**IL BARBIERE DI SIVIGLIA - Rossini**

a) «Largo al factotum della città!»

**I PAGLIACCI - Leoncavallo**

b) Prologo - «Si può?.. Un nido di memorie»

**AMLETO - Thomas**

c) atto 1.o «Nega se puoi la luce»

(con Maria GALVANY, soprano)



**HISTORICAL  
ARCHIVES**



**DISCOTECA  
CLASSICA**

d) «Spettro infernal» - e) «Spettro santo»

f) atto 2.o «O vin, discaccia la tristezza»

(Brindisi con Coro)

g) atto 3.o «Essere o non essere» (Monologo)

h) atto 5.o «Come un romito fior»

a) b) RegISTRAZIONI: 1912

c) d) e) f) g) h) RegISTRAZIONI: 1908

Made in Italy - Ri-  
servati tutti i diritti del produt-  
tore fonografico e del proprie-  
tario dell'opera riprodotta.  
Vietata duplicazio-  
ne radiodiffusio-  
ne di questo  
disco.

**S.I.A.E. D. P.**

NONESUCH



RECORDS

JOHANN SEBASTIAN BACH

(1685-1750)

**STEREO**

**H-71273-A**

**STEREO**

**SIDE ONE (16:50)**

*Ich bin vergnuegt mit meinem Gluecke*  
**Cantata BWV 84**

AGNES GIEBEL, soprano  
WESTPHALIAN CHORAL ENSEMBLE &  
CHAMBER ENSEMBLE  
WILHELM EHMANN, conductor  
a CANTATE recording, West Germany

Mfg. by Elektra/Asylum/Nonesuch Records



A Division of Warner Communications Inc.

665 5th Avenue, New York, New York 10022

NONESUCH



RECORDS

JOHANN SEBASTIAN BACH

(1685-1750)

**STEREO**

**H-71273-B**

**STEREO**

**SIDE TWO (29:34)**

*Ich geh und suche mit Verlangen*  
**Cantata BWV 49**

AGNES GIEBEL, soprano JAKOB STAEMPFLI, bass  
WESTPHALIAN CHAMBER ENSEMBLE  
WILHELM EHMANN, conductor  
a CANTATE recording, West Germany

Mfg. by Elektra/Asylum/Nonesuch Records

665 5th Avenue, New York, New York 10022/A Division of Warner Communications Inc.

AMERICAN BOOK COMPANY  
RUBY DEE  
and  
JOHN CULLUM

STEREO  
33 1/3  
R.P.M.

invite you to listen to a sampling of music from

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IN MUSIC**

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and CBS Inc.

P 13161

AS 13161

**SIDE A**

- Band 1.** GREETING PRELUDE (Stravinsky)\*    **Band 2.** WEIRD SONG  
#1 (Chase)\*    **Band 3.** THE IMPOSSIBLE DREAM (Leigh)\*  
**Band 4.** CRAWDAD SONG (Arr. Sherrill)\*    **Band 5.** AUTUMN  
(Japanese Melody)    **Band 6.** AN EVENING RAGA (Shankar)\*  
**Band 7.** MAYO NAFWA (Bemba People)

\*Courtesy of CBS Inc.  
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Produced in association with TRITON RECORD PRODUCTIONS, INC.

AMERICAN BOOK COMPANY  
RUBY DEE  
and  
JOHN CULLUM

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33 1/3  
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and CBS Inc.

P 13161

BS 13161

**SIDE B**

- Band 1.** TABULITNA (Arr. Monsour) **ZUM GALI GALI** (Israeli Melody) **Band 2.** NAVIDAD EN MEXICO (Mexican Carol)  
**Band 3.** A LITTLE SONG OF LIFE (Diemer) **Band 4.** LITTLE LAMB (Bartók-Suchoff) **Band 5.** TWELVE GATES TO THE CITY (Spiritual) I'M ON MY WAY (Spiritual) KUM BA YAH (Spiritual)  
**Band 6.** Sonata in G Major (Scarlatti-Carlos)\*

\*Courtesy of CBS Inc.

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**EVEREST**

**SHOSTAKOVICH**

**SYMPHONY No. 7, opus 60**

**"LENINGRAD"**

**CZECH PHILHARMONIC ORCHESTRA**

**KAREL ANGERL, conductor**

**SIDE 1**

**SDBR 3404**

**1st MOV. ALLEGRETTO**

**24:16**

**2nd MOV. MODERATO, POCO ALLEGRETTO**

**10:00**

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**EVEREST RECORDS**

**10920 WILSHIRE BLVD.**

**LOS ANGELES, CALIFORNIA 90024**

**EVEREST**



**SHOSTAKOVICH**

**SYMPHONY No. 7, opus 60**

**"LENINGRAD"**

**CZECH PHILHARMONIC ORCHESTRA**

**KAREL ANCERL, conductor**

**SIDE 2**

**SDBR 3404**

**3rd MOV. ADAGIO**

**17:10**

**4th MOV. ALLEGRO NON TROPPO**

**15:40**

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**Rexale**

MADE IN  
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TRADE MARK REG.

45 R.P.M.

EXTENDED PLAY

(Recorded in Europe)

**EP101**

(EP101A)

**CAPRICE VIENNOIS**

**LIEBESLIED**

(Fritz Kreisler)

**LOUIS STEVENS VIOLINIST**



MADE IN  
U.S.A.

TRADE MARK REG.

45 R.P.M.

EXTENDED PLAY

(Recorded in Europe)

**EP101**

(EP101B)

**TAMBOURIN CHINOIS**

**LIEBESFREUD**

(Fritz Kreisler)

**LOUIS STEVENS VIOLINIST**

# Vik

0

**4X-0274**

George Pincus &  
Sons Music Corp.  
ASCAP

**G4PW-9361**

**45 RPM**

**"NEW ORTHOPHONIC"  
HIGH FIDELITY**

**2:00**

**OH, PAIN! OH, AGONY!**  
**(Know What I Mean Jelly Bean)**  
**(Kennedy-Simon)**

**Gisele MacKenzie**  
**with George Siravo and his**  
**Orchestra and Chorus**

**A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.**

# Vik

4X-0274

Famous Music Corp.

ASCAP

G4PW-7270

45 RPM

"NEW ORTHOPHONIC"

HIGH FIDELITY

2:10

THE WALTZ THAT BROKE MY HEART  
(Mack David)

Gisele MacKenzie  
with Richard Maltby  
and his Orchestra

A PRODUCT OF RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

GOLDEN SERIES

**MONUMENT**

GOLDEN SERIES

**GS 1913**

Time: 2:25

**STEREO**

S-406

Producer:

Fred Foster

© 1976

Monument  
Record Corp.

Publisher:  
Fort Knox  
Music (BMI)

**THIS OLD HEART**

(J. Brown)

**THE MONARCHS**

MONUMENT RECORD CORPORATION • 21 MUSIC SQUARE EAST • NASHVILLE, TENNESSEE 37203

GOLDEN SERIES

**MONUMENT**

GOLDEN SERIES

**GS 1913**

Time: 2:40

**STEREO**

S-434

Producer:  
Fred Foster

© 1976

Monument  
Record Corp.

Publisher:  
Vibar Music  
(ASCAP)

**LOOK HOMEWARD ANGEL**

(Wally Gold)

**THE MONARCHS**

MONUMENT RECORD CORPORATION • 21 MUSIC SQUARE EAST • NASHVILLE, TENNESSEE 37203

# THE JAYNETTS

(Prod: Abner Spector)



TU 5555

Winlyn Music Inc.

BMI

Time 2:38

## SALLY, GO 'ROUND THE ROSES

(Z. Sanders & L. Stevens)

Arr. & cond: Artie Butler

**TUFF 369**

**SING ALONG WITHOUT  
THE JAYNETTS**

(Prod: Abner Spector)



**TU 5556**

**Winlyn Music Inc.**

**BMI**

**Time 2:38**

**INSTRUMENTAL BACKGROUND TO  
SALLY, GO 'ROUND THE ROSES**

(Z. Sanders & L. Stevens)

Arr. & cond: Artie Butler

**TUFF 369**

MANUFACTURED BY E. G. A. VICTOR 80070M RECORD DIVISION FOR STANDARD RADIO TRANSCRIPTION SERVICES, INC., CHICAGO 1, ILL.

*Seeburg*  
PANEL 9

CLASSICS AND VARIETIES

3201

G8OH-5041

45 RPM

EP

TIN ROOF BLUES

Muggsy Spanier

HONEYSUCKLE ROSE

Muggsy Spanier



MANUFACTURED BY R. G. A. VICTOR CUSTOM RECORD DIVISION FOR STANDARD RADIO TRANSCRIPTION SERVICES, INC., CHICAGO 1, ILL.

*Seeburg*

PANEL 9

CLASSICS AND VARIETIES

3201X

G8OH-5042

45 RPM

EP

MC NAMARA'S BAND (voc)

King's Men

ROSE OF TRALEE

E. Fiorito

*Goodwill*

**RECORDS**

**CONSHOHOCKEN, PA.**

**6113 A**  
**Instrumental**  
**Polka**

Sheet Music  
available at  
above address

**MAHOGANY RAIL POLKA**

**CHAS. HICKS**  
**AND HIS ORCHESTRA**

*Goodwill*

**RECORDS**  
CONSHOHOCKEN, PA.

**6113 B**  
**Instrumental**  
**Polka**

Sheet Music  
available at  
above address

**BLONDE BEAUTY POLKA**

**CHAS. HICKS**  
**AND HIS ORCHESTRA**

**MCA RECORDS**

**VENUS**

(E. Marshall)

**D—2623**  
(2623-A)

**KECA Music  
Inc./Welbeck  
Music Corp.  
2:21 (ASCA)**

**FRANKIE AVALON**

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**MCA RECORDS**

**I'M BROKE**  
(J. Shapiro-J. Keller)

**D-2623**  
(2623-B)

**Rambled  
Jimskip  
2:00 (BMI)**

**FRANKIE AVALON**

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# ***HI-NOTE***

## ***RECORDS***

**G. Schirmer, Inc.  
Chappell & Co.,  
Inc. — ASCAP**

**Time 2:41**

**MARIA**  
(Sondheim - Bernstein)  
**P. J. LEEDS**  
with  
The Lois Lee Trio

**AT-224**

# ***HI-NOTE***

## ***RECORDS***

**Northridge Music, Inc.  
M. Witmark & Sons  
ASCAP**

**Time 2:54**

**DEAR HEART**  
**(Mancini-Livingston-Evans)**

**P. J. LEEDS**

**with  
The Lois Lee Trio**

**AT - 224**

# PROMOTION RECORD

NOT UNTIL I  
PRAY FOR YOU

-J. Stevens-L. Cole-

1247

X

**COLUMBIA**  
45RPM  
NOT FOR SALE

4-41035  
JZSP 41682

MS

**DICK RICHARDS**

2 1/2

with EDDIE ZACK  
& HIS DUDE RANCHERS

Golden West Melodies, Inc. (BMI)

Time 2:19



Columbia



Marcas Reg.

Made in U. S. A.

# PROMOTION RECORD

I LOVE YOU  
SO MUCH IT HURTS

-Tillman-

COLUMBIA

45RPM

NOT FOR SALE

4-41035

JZSP 41683

DICK RICHARDS

with EDDIE ZACK  
& HIS DUDE RANCHERS

Melody Lane, Inc. (BMI)

Time 2:11

© "Columbia"  Marcas Reg. Made in U. S. A.

**KSFQ-560**  
SAN FRANCISCO/OAKLAND

**1971 - the year of the fox**

A4LM-8405  
SIDE ONE

**KSFQ-560**  
SAN FRANCISCO/OAKLAND

**1971 - the year of the fox**

A4LM-8406  
SIDE TWO

**KIM**

806 16th Ave. So., Suite 216  
Nashville, Tennessee

Pub.: Tree - BMI

(11402)

**KM 2000A**

Time 3:40

**WALK ON THE OUTSIDE**

(Chuck Howard-Dave Kirby)

**CHUCK HOWARD**

**KIM**

806 16th Ave. So., Suite 216  
Nashville, Tennessee

Pub.: Tree—BMI

(11403)

**KM 2000B**

Time 2:35

**THE NIGHT BEFORE**

(Chuck Howard)

**CHUCK HOWARD**

**KIM-SCOTT**

**RECORDS**

**THE STYLE-LINES OF NEW YORK**

(Max Roessoff)

Kim-Scott  
Music BMI

Time: 1:50  
**45 RPM**  
(KST 201)

(Vocalist)

**MISTER REE**

with

**Musical Background**

657 East 29th Street  
Paterson, N. J. 07504

**KIM-SCOTT**

**RECORDS**

**A BABY'S PICTURE**

**(Never Grows Old) (Jack Peters)**

Kennedy Music  
ASCAP  
**45 RPM**

Guitarist: Billy  
(the Kid) Seven  
Time: 2:40  
(KST 201-1)

(Vocalist)

**JACK PETERS**

657 East 29th Street  
Paterson, N. J. 07504



**45 RPM**

**5-9699**

ZSP 78050

**OLE BAD**

J. Carter • M. Kilgore

**STAN KITCHCOCK**

Prod. by Billy Sherrill

"EPIC," "CBS," "MARCAS" REG. T.M. PRINTED IN U.S.A. A PRODUCT OF CBS



**45 RPM**

**5-9699**

ZSP 78051

**LOOKING THROUGH A TEARDROP**

R. Hardin-R. Huskey

**STAN HITCHCOCK**

Prod. by Billy Sherrill

"EPIC" "CBS" MARCAS REG. T.M. PRINTED IN U.S.A. A PRODUCT OF CBS



*Mercury*

70776-45

YW12392

Pickwick Music  
(ASCAP) 2:17

Vocal by  
Dinah Washington  
Rel. Dec. 23,  
1955

THE SHOW MUST GO ON

(Davis-Agar)

DINAH WASHINGTON

Hal Mooney and  
His Orchestra

MERCURY RECORD CORPORATION. MADE IN U.S.A.



*Mercury*

70776X45

YW11063

Calvin Music

(BMI) 2:35

Vocal by  
Dinah Washington  
Rel. Dec. 23,  
1955

I JUST COULDN'T STAND  
IT NO MORE

(Crawford)

DINAH WASHINGTON

Hal Mooney And  
His Orchestra

MERCURY RECORD CORPORATION, MADE IN U.S.A.

# CORAL

MADE BY CORAL RECORDS, INC. NEW YORK, U.S.A.

A SUBSIDIARY OF DECCA RECORDS, INC.

UNBREAKABLE

**45** RPM

RECORD

RECORD NO.

**9-60313**

(45-76828)

(3:15)

**SKIPPIN' AND A HOPPIN'**

(Bobby Smith-Erskine Hawkins)

**ERSKINE HAWKINS**

and his Orchestra  
Instrumental Fox Trot

# CORAL

MFD BY CORAL RECORDS, INC. NEW YORK, U.S.A.

A SUBSIDIARY OF DECCA RECORDS, INC.

UNBREAKABLE

**45** RPM

RECORD

RECORD NO.

**9-60313**

(45-76830) ★  
(2:37)

## TENNESSEE WALTZ

(Redd Stewart-Pee Wee King)

**ERSKINE HAWKINS**

and his Orchestra

Waltz

Vocal Chorus by Ace Harris

DECCA



1

STEREO



©1990 THE DECCA  
RECORD CO. LTD



45

MADE IN HOLLAND

430 420-7

08-015071-00-1

LUCIANO PAVAROTTI

I. CARUSO 517  
(L. DALLA)

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DECCA

LC0253

2  
STEREO



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45

MADE IN HOLLAND

430 420-7

08-015071-00-2

LUCIANO PAVAROTTI

2. PASSIONE 3'43

(VALENTE/TAGLIAFERRI/BOVIO, ARR. CHIARAMELLO)  
ORCHESTRA DEL TEATRO COMUNALE DI BOLOGNA,  
GIANCARLO CHIARAMELLO

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**UNITED**  
**ARTISTS**  
RECORDS

*UA 728*  
**UA 728**

**ZTSP 92770**

**Time: 2:10**

**Screen Gems**  
**Columbia Music**

**BMI**

**Arr. & Cond. by:**  
**TOMMY OLIVER**

**Produced by:**  
**JACK GOLD**

**NOT FOR**  
**SALE**

**FRANKIE AVALON**  
**DON'T MAKE FUN OF ME**

**(H. Miller - H. Greenfield)**

**NEW YORK 19 N.Y. • MADE IN U.S.A.**

**UNITED**  
**ARTISTS**  
RECORDS

**UA 728**

ZTSP 92771  
Time: 2:20

Robbins Music  
Corp ASCAP  
Arr. & Cond. by:  
**TOMMY OLIVER**  
Produced by:  
**JACK GOLD**

**NOT FOR  
SALE**

**FRANKIE AVALON**  
**AGAIN**

(D. Cochran - L. Newman)

NEW YORK 19 N.Y. • MADE IN U.S.A.

1955  
6 1955  
**M-G-M**

**SPECIAL DISC JOCKEY RECORD**



**45 R.P.M.**

Chappell & Co., Inc.  
ASCAP  
2:40

**NOT  
FOR SALE**

**K13321**  
64-XY-743

**WOULDN'T IT BE LOVERLY**

(from "My Fair Lady") (Lerner-Loewe)

**FRAN JEFFRIES**

Arr. and Cond. by Marty Manning

Produced by Danny Davis

(From Album E/SE 4268

"Sex And The Single Girl")

**MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.**

# M-G-M

## SPECIAL DISC JOCKEY RECORD



**45 R.P.M.**

Corcovado Music  
BMI  
2:42

**NOT  
FOR SALE**

**K13321**  
64-XY-735

### DREAMER

(Jobim-Lees)

### FRAN JEFFRIES

Arr. and Cond. by Marty Manning  
Produced by Danny Davis  
(From Album E/SE 4268  
"Sex And The Single Girl")

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**(2:20)**

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(Carter-Lewis)

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**JUST BEHIND THE RAINBOW**  
(Jan Crutchfield)

**BRENDA LEE**